



SCHOOL ARTS

**FIFTIETH
ANNIVERSARY**
50 CENTS

HOLIDAYS
OCTOBER 1950



Original Designs—Original Compositions with Colored Gummed Papers.

"Adventure with Gummed Paper" is the title of an intriguing and colorful packet offered to you by the McLaurin-Jones Company. For the first time offered in America, this introductory packet contains a 4-page folder describing the many uses of colored gummed paper, plus an array of 15 sheets of brilliant colored gummed papers. Cut to convenient 8- by 10-inch size there is enough paper in the 15 sheets to give you plenty of material to work out many projects for your classes.

Here is a source of new enthusiasm for your classes—a natural medium of creative expression from kindergarten through all the grades. In addition to the many uses in the art class, these papers can be the medium for effectively correlating other subjects—History, Geography, Economics—to suggest a few. In fact, wherever an illustration will emphasize a point, it can be done with these colored gummed papers and a pair of scissors. Possibilities are limitless—its application is simple. Even small children can easily make their own designs and create scenes from everyday life with gummed paper. Just cut or tear the colored gummed paper to the shapes and sizes desired. Then arrange them on the sheet of plain paper you are using for a base (tinted construction paper, for example)—moisten the gummed surface and press firmly in place—it's creative, clean and easy.

The variety of things to make with this versatile medium is limited only by the imagination. Here are a few suggestions mentioned in the folder:

- Cut and torn paper work
- Lettering
- Posters for dances, parties, school games
- Teaching design and color harmony
- Gift cards
- Decorating windows, Xmas wrappings, pencil boxes

These are only a few suggestions—you'll think of many more when you try this fascinating medium that lends itself equally well to bold modern designs and those of charming sentiment.

Here are the items you will receive in the sample introductory packet:

1. A colorful 4-page folder filled with ideas and suggested uses for colored gummed paper, and illustrations of examples of work done by young students.
2. One sheet, 8 by 10 inches, of each of the following gummed papers: blue, bright yellow,

deep yellow, bright red, orange red, green, buff, India, and pastel sage, bluette and peach, plus gold, silver, black, and white.

Send 25 cents for your sample packet of these colorful gummed papers offered by McLaurin-Jones Company and try ADVENTURE WITH GUMMED PAPER. Mail to Secretary, The SCHOOL ARTS Family, 1010 Printers Building, Worcester 8, Mass. And please do it before November 30—the supply is limited.

A Guide to Art Films—1950 edition has recently been published by The American Federation of Arts, 1262 New Hampshire Avenue, N.W., Washington 6, D. C. The success of the first edition in 1949 demonstrated beyond question the value of such a complete listing of art films.

The 1950 edition lists 353 American and foreign films on art, with full particulars as to size, length, source, rates of rental and sale, etc. The subjects include analyses of individual works or studies of single artists; surveys of whole periods and civilizations through their art; surveys of great art collections; how-to-do-it demonstrations of various techniques and media; films on handicrafts of many lands; films on art education for children and adults; and a number of abstract, experimental films. A detailed, cross-referenced index enables the user to easily locate films dealing with topics of particular interest to him.

A complete reference listing for teachers and students of art at every educational level. You can have a copy of this 40-page booklet, size 5½ by 8½ inches, for 60 cents. Just send your payment to The American Federation of Arts at the above address. Add 2 per cent sales tax for orders in New York City or Washington, D. C. The price of 60 cents applies when remittance accompanies your order—otherwise it's 75 cents.



This column brings to you a cross section of current publications of interest to art and craft teachers.

Crafts for Everyone by Newkirk and Zutter. International Textbook, Scranton, Pa. 210 pages. Size, 8 by 10½ inches. Price, \$3.50.

This book of simple crafts offers a wide variety of projects, using the most common and popular craft media. The liberal use of illustrations, motivate the clear, concise directions for making colorful and useful craft items. There are 95 projects, each fully explained and accompanied by a working drawing. Optional designs for many of the projects add to the creative aspects of this book. Each of the following popular crafts divide this book into seven convenient sections: Wood, Metal, Leather, Plastics, Applied Designs, Textile Art, and Paper.

(Continued on page 9-a)

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE



Mrs. Bess Foster Mather completed 28 years of active, inspiring service as head of the art department of the Minneapolis Public Schools in June of this year. She resigned her position at that time. Mrs. Mather has long been identified as a leader and creative teacher in the field of art education holding many high positions in both national and regional art associations. And in 1937 she was an official delegate from Minnesota to the International Art Congress in Paris.

In this, and the September issue of SCHOOL ARTS, you will find an article by Mrs. Mather, and examples of art work done by children under her inspiring, creative guidance. She has found time in her busy schedule to be a member of our Editorial Advisory Board for many years and we are indeed fortunate that she will be able to continue on the board.

We don't know Mrs. Mather's plans for the future, but we join with her host of other friends in wishing her every success. She has contributed much to art education!

Mrs. Aurelia H. Socha, assistant to Mrs. Mather, has been named consultant in art for Minneapolis. Good luck and best wishes to Mrs. Socha in her new position.

A Member of the SCHOOL ARTS Family in England would like to exchange copies of an English art magazine for copies of SCHOOL ARTS. If you would like to exchange magazines and experiences, possibly art work done by students, write to:

Archie Brown
High Street
Wortwell
Harleston

Norfolk, ENGLAND

and tell him that you noticed the little note about him in the SCHOOL ARTS Magazine.



FRESCOL® DRY COLORS
REPRODUCE NATURE'S TONES

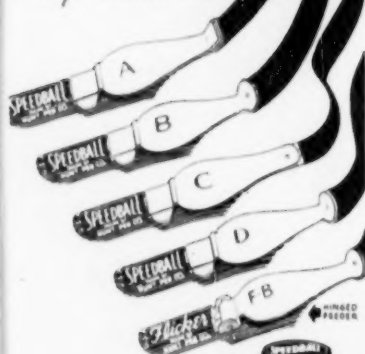
Autumn leaves provide ideal stencils and inspiration for creative designs—and Artista Frescol provides the ideal medium for reproducing nature's subtle blending of tones. Dry Frescol colors erase with art gum as easily as they are applied with the patented felt-tip brush accompanying sets of 5 or 8 colors.

BINNEY & SMITH CO.
New York 17, N. Y.

Other famous Gold Medal brand names are
 Crayola, Clayola, Flexola, Perma, Amazart.

The right tool for the job at hand is as important in art as in any other work. Speedball Pens are made in 5 styles 8 sizes, providing just the right tip for all drawing & lettering needs. Skilfully made tips, spring-brass feeders and triple reservoirs for large ink capacity produce smooth, even strokes at non-stop speed.

A big value at very small cost!



PERFECT COMPANIONS FOR YOUR SPEEDBALL PENS ARE SPEEDBALL INKS IN BLACK, WHITE & RAINBOW COLORS...



Speedball
Inks Pens Text Books

made by
**HUNT
PEN CO.**
Camden, N.J.

* PAT. U.S. PAT. OFF.

THIS AD DRAWN WITH SPEEDBALL PENS IN SPEEDBALL BLACK INK.

2-43



ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly... it is written especially for you.

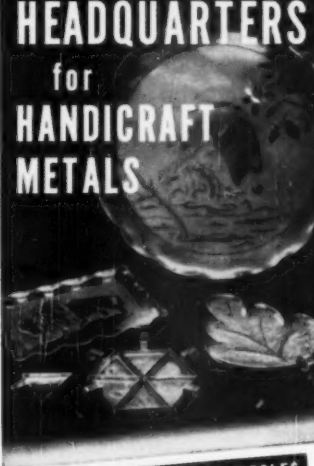
Place This Harrop Kiln and Furnace Supply Catalog in Your Order Files. 58 pages of descriptions, illustrations, specifications, and prices help you to make your ceramic kiln selections with convenience and complete information at hand. In addition to the wide variety of kilns, there are also complete listings of all the necessary materials and equipment for creating successful ceramics, from pyrometric cones to molding tools and glazes. Send 3 cents for your Harrop Ceramic catalog to Items of Interest Editor, 1010 Printers Bldg., Worcester 8, Mass., before November 30, 1950.

Complete Information for Woodworkers in Pine and Other Woods is now available through the cooperation of the Western Pine Association in concisely presented and profusely illustrated 4-page folders that describe the botanical classification, properties, uses, grading, distribution, and qualities of the following woods: Lodgepole Pine, Ponderosa Pine, Sugar Pine, Idaho White Pine, Engelmann Spruce, Incense Cedar, Western Red Cedar, Larch, and Douglas Fir. Particularly useful in woodworking classes for background information, these folders are available in single copies to teachers by writing to Western Pine Association, Dept. 2, Yeon Bldg., Portland 4, Ore.



M. Grumbacher, Inc. Announces Winners of "Juvenile Jury" Contest. Prizes of \$250.00 worth of artists' materials for the schools selected by the five winners of the second annual Juvenile Jury art contest as well as individual assortments of material for each winner were awarded by M. Grumbacher, Inc. Following are the five national prize winners, selected from thousands who submitted paintings: Thomas W. White, Baltimore, Maryland; Ren Wicks, Jr., Beverley Hills, California; Emily Sherrill, Arlington Heights, Illinois; John Zezula, Warren, Indiana; Francis Stuft, Ainsworth, Nebraska.
(Continued on page 4-a)

HEADQUARTERS for HANDICRAFT METALS



ALUMINUM and COPPER CIRCLES

Clean, pre-cut, quality metals ready to be made quickly into attractive trays, coasters and other useful items. Priced to fit your budget!

**BRACELET BLANKS and
RECTANGULAR SHEETS**


Of Aluminum, Brass, Copper and Stainless Steel... these popular, easy-to-work metals will give your handicraft work a perfect start... and assure lasting beauty.



"HANDI-JIG" FLUTING TOOL
can add attractive fluted edges... easily and quickly. Send for order blank.

Write today — for information and prices on the handicraft metals you need!

The booklet "Making Aluminum Trays and Coasters" and the "Copper Metalcraft" bulletin are yours for the asking. Send for them today.



METAL GOODS CORPORATION

**632 Rosedale Avenue
St. Louis 12, Missouri**

School Arts, October 1950

NEW!

General's DRAWING PENCIL KIT

**\$1²⁰ VALUE
FOR \$1⁰⁰**

**NOW! In one handy sketching box—
all the drawing pencils your students need—
when they want them!**

Here's General's new, easy-to-use Drawing Pencil Kit . . . with all the pencils your students need for every drawing purpose! . . . Contains just the *right* pencils—in the *right* degrees—suited for all techniques from on-the-spot "roughs" to finished drawings. Encourage your students to carry the Kit in their pockets, suggest it for their sketching trips . . . help them to enjoy the truly fine results that only General's famous drawing pencils give them.

Notice the wide assorted range of General's sketching "team":

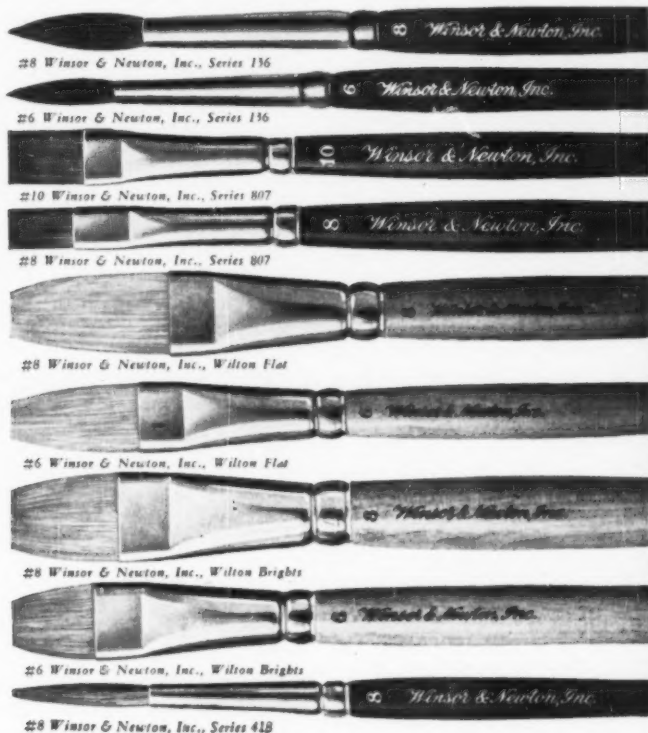
- | | |
|---------------------------------|------------------------------|
| 2 Flat Sketching Pencils 4B, 6B | 2 Layout Pencils |
| 3 Charcoal Pencils 2B, 4B, 6B | 3 Graphite Sticks 2B, 4B, 6B |
| 1 Kimberly Drawing Pencil 6B | |

A total of 11 great drawing aids! . . . And at a saving of 20% with the purchase of each Kit, rather than buying the pencils separately. Tell your students to see their art supply dealer today—ask him for General's new Drawing Pencil Kit! If not available, write us enclosing \$1.00 (cash, check or money order) for a prepaid No. 10 Drawing Pencil Kit.



GENERAL PENCIL COMPANY 67-73 FLEET STREET JERSEY CITY 6, N. J.

Makers of Fine Pencils since 1889



**FOR EVERY PURPOSE
FOR EVERY MEDIUM
IN EVERY PRICE RANGE**

**Winsor & Newton
BRUSHES**

RED SABLE
FINE GRADE

OX HAIR
MEDIUM GRADE

SQUIRREL
ECONOMY GRADE

BRISTLE
FOR OIL PAINTING

Now made in the United States to the precise standards which have earned our English-made brushes an enviable reputation throughout the world.

WRITE FOR CATALOG TO

**Winsor & Newton
INC.**

902 BROADWAY, N. Y. 10, N. Y.

THE HUGHES OWENS CO. LTD. MONTREAL
OTTAWA TORONTO VANCOUVER WINNIPEG
CANADIAN AGENTS

THINGS TO MAKE



FOR HALLOWEEN

Weeks of anticipation and preparation lead up to the thrilling climax of Halloween. This holiday excites the imagination of children of all ages. The instructor, realizing that such enthusiasm results in accelerated learning, takes advantage of this opportunity to introduce a varied program correlated with many school subjects.



FREE LESSON PLAN Amaco Halloween Unit No. 6, suggested for Grades 1-6, gives a detailed, illustrated lesson plan including modeling and painting clay objects for classroom display. Also pictured are ideas for making masks and party accessories—paper plates, cups, napkins, place mats, favors. Write for your free Amaco Lesson Plan No. 6 now.

AMERICAN ART CLAY CO.
INDIANAPOLIS INDIANA

GRUMBACHER "SYMPHONIC" WATER COLOR SET No. 30-17

Sixteen brilliant colors in a "Symphonic" arrangement—to aid in visualizing color theory. Set contains a tube of "Brilliant" White and fine water color brushes.

\$3.50



GRUMBACHER SQUIRREL HAIR WASH BRUSH SERIES 4018



35¢ each

GRUMBACHER WATER-SOLUBLE BLOCK PRINTING INKS

Size 18 tubes (1" x 4")

35¢ each

Brilliant and flat-drying block printing inks for classroom use. Thins with water, washes easily off hands and equipment. Black, white and 10 colors.

AT BETTER ARTIST'S MATERIAL DEALERS EVERYWHERE

M. GRUMBACHER

664 WEST 34th STREET NEW YORK 1 NEW YORK
M. GRUMBACHER OF CANADA LTD., 64 PRINCE ST., TORONTO 2, ONT.

(Continued from page 2-a)

John Henry Lovett, General Manager of Art Department of Devos & Reynolds Co., Inc., Retires After 40 Years. July 1 was the retirement date of John Henry Lovett, native of Ellsworth, Maine. Mr. Lovett joined the company in 1902 as a salesman in the art department and became general manager of the department in 1930. He was known among dealers as the "dean of the artists' materials salesman." Mr. Ernst Klinger, superintendent of plants for the trade sales division, will head a new art division with headquarters in Louisville.



Excellent Design, Outstanding Craftsmanship were united in a hand-wrought gold cigar box, lined with mother-of-pearl with a portrait medallion of the head of Mr. G. H. Niemeyer, presented to him by Handy and Harman on the occasion of his fiftieth anniversary with the company. This beautiful commemorative gift is in keeping with the outstanding service of Mr. Niemeyer and the craft leadership of the company he has served so long and well. The date of the presentation was May 1, 1950.

Free Instructions for "How to Cut a Quill." Mr. Lewis Glasner, operator of the Yankee Goose Farm in Connecticut has kindly offered to **SCHOOL ARTS** readers a sheet of step-by-step illustrated instructions on "How to Cut a Quill" by Ralph Douglas. Instrument of the Old Masters, the goose quill has been held in high esteem by artists and scribes throughout the centuries. Send 3 cents postage for your copy of **HOW TO CUT A QUILL** and mail with your request to Yankee Goose Farm, Box 123, New Haven, Conn.

Amco Has Wide Variety of Craft Kits that add zest to classroom lessons and make it possible for your pupils to produce the beautifully embossed metal pictures, tooled metal objects, and other items that make such attractive Christmas gifts. Included in the wide selection are kits containing the complete materials and instructions for metal embossing, metal coloring, tooling designs and metal tapping. For further details about these Amco craft kits, see your dealer.

Hughes Fawcett, Inc. Offers Free Weaving Pattern developed by Mrs. Stella Minick. Parts of a threading draft from an old Swedish hand-loom weaving book make up "Modeme," this very attractive pattern that weaving enthusiasts will find so satisfying. Send 3 cents postage for your threading draft of "Modeme" to Items of Interest Editor, 1010 Printers Bldg., Worcester 8, Mass., before November 30, 1950.

(Continued on page 6-a)

NO MUSSI! NO FUSSI!



Drakenfeld
Semi-Moist
OVERGLAZE COLORS
UNDERGLAZE COLORS
are ready for instant ceramic use.

Just "pick up" Drakenfeld's semi-moist overglaze or underglaze colors with a water-moistened brush and apply directly to your ware. No oils or other mediums necessary. Any of the 12 colors can be blended for intermediate shades in the handy recessed cover. Refill pans available.

Write for catalog and prices on these new, easy-to-use Semi-Moist Overglaze and Underglaze Color Boxes... also prepared glazes, clay bodies, Potters' kick wheels, electric ceramic kilns and other high quality supplies.



Drakenfeld

B. F. DRAKENFELD & CO., INC.
43-47 Park Place, New York 7, N. Y.

BRILLIANT
Alphacolor

ALL-PURPOSE DRY TEMPERA



for
TEMPERA COLOR •
TEXTILE PAINT •
FIGURINES •
ENAMEL PAINT •
WATER COLOR •
FINGER PAINT •
SILK SCREEN •
OIL PAINT •
AIR BRUSH •

WRITE FOR ALPHACOLOR FOLDER:
WEBER COSTELLO CO.
DEPT. SA CHICAGO HEIGHTS, ILL.



No Mess, Fuss, Palette, or Mixing. Simple as writing, for children and adults. Start painting Xmas cards, it's lots of fun. Mail this ad with \$1.00 for our special Xmas set. Other sets and refills available.

CVH Laboratories Co.
196 Colt St. Irvington, N. J.

Brilliant-Smooth-Opaque...

DEVOE SHOW CARD TEMPERA COLORS inspire prize-winning work



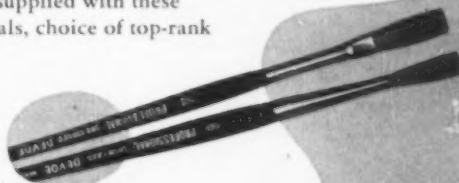
Much of the best work in student poster competition owes some degree of its recognition to the brilliance and the smooth blending qualities of DEVOE show card tempera colors.

Students do better work... show more interest in their subjects... when supplied with these professional-quality materials, choice of top-rank artists the world over.

...and talented students really need
these hand-crafted professional brushes!

No. 80353, Professional Red Sable "One Stroke" flat brush, assembled and finished to precise standards by skilled artisans. Short polished handles, copper ferrules, $\frac{3}{8}$ " to 1" wide.

No. 80355, Professional Red Sable Show Card round brush, same quality and precise workmanship as No. 80353, a favorite in studios everywhere. Sizes $\frac{3}{64}$ " to $\frac{7}{32}$ ".



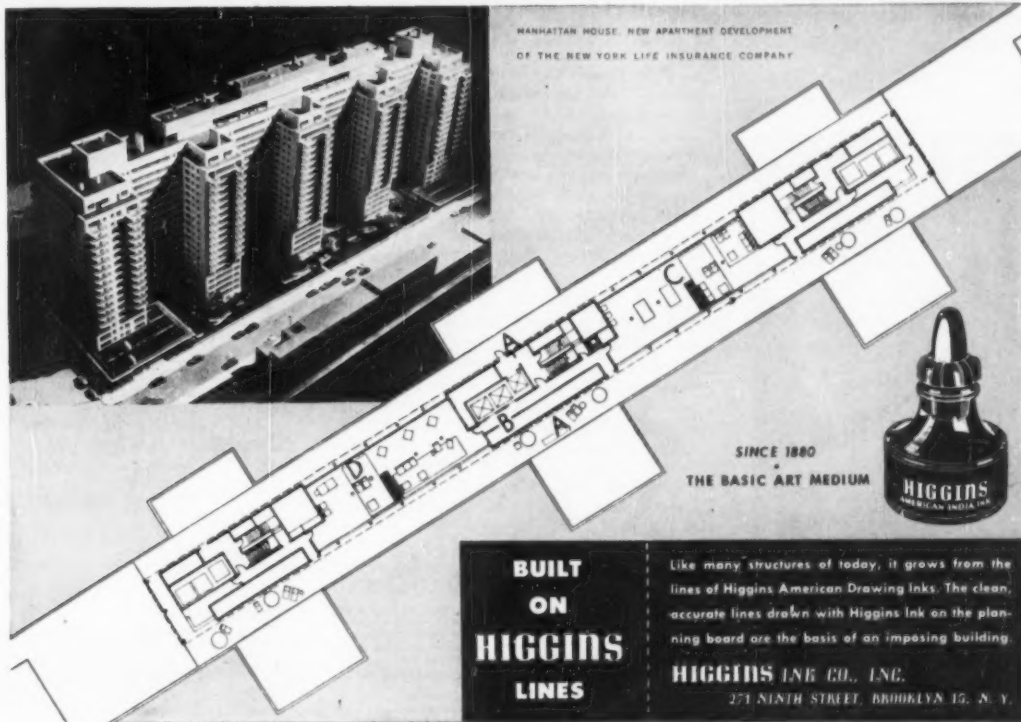
Write for catalog of Artists' Materials.
Devoe & Reynolds Company, Inc., 787
First Avenue, New York 17, N. Y.

DEVOE
Artists' Materials

OIL COLORS * WATER COLORS * SHOW CARD TEMPERA COLORS * DRY ART COLORS



MANHATTAN HOUSE, NEW APARTMENT DEVELOPMENT
OF THE NEW YORK LIFE INSURANCE COMPANY



SINCE 1880
THE BASIC ART MEDIUM

**BUILT
ON
HIGGINS
LINES**

Like many structures of today, it grows from the lines of Higgins American Drawing Inks. The clean, accurate lines drawn with Higgins Ink on the planning board are the basis of an imposing building.

HIGGINS INK CO., INC.

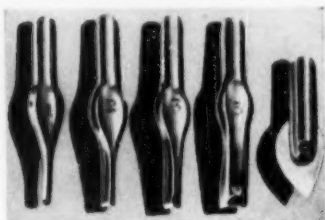
271 NINTH STREET, BROOKLYN 15, N. Y.



Scholastic award in Linoleum Black Printing by Lois Garland, Sullivan H. S. Chicago, Ill. Hunt Pen Co. sponsor Scholastic awards. For your Fall program order:

SPEEDBALL

LINOLEUM CUTTERS AND PRODUCTS



WRITE FOR FREE LESSON PLANS
HUNT PEN CO. CAMDEN 1, N. J.

"Words are shells
that preserve kernels
of thought."



SIMPLIFIED CERAMIC ART

Non-technical book for beginners, teachers, reference. Many detailed drawings and patterns showing how to make pottery and ceramic jewelry. Tells how to glaze, stack and fire kilns, make molds, etc.

Only \$1.25 postpaid

FREE Send for NEW Handbook and Price List containing complete line of supplies and useful information.

Jane Griffith Pottery House

33 MAPLEWOOD AVENUE

Dept. 9C Philadelphia 44, Penna.

(Continued from page 4-a)

M. Grumbacher Offers Detailed Instructions for Casein Painting

Two publications are offered for your classroom use by the M. Grumbacher Company. The first one, "Project Sheet on Mural Painting," is based on the techniques and methods of the noted muralist, George Gray. Subjects covered by Mr. Gray in this instruction course include the location of the mural, the materials, preliminary sketch, squaring up the canvas, drawing the cartoon, premixing casein colors, varnishing, as well as a diagram of the casein palette, a reduced reproduction of the squared-up canvas, the transferring of the cartoon to this canvas, and the final step—the completed mural. The second publication consists of a 12-page folder describing the many uses of casein, including techniques of painting, care of tools, and a complete article by artist Henry Gasser with many illustrations showing the development of a painting from the preliminary drawing to the final glazing. The front cover of this booklet shows a full-color casein painting by Mr. Gasser and the final page shows a palette of available colors with gradations of shades.

Send 13 cents including postage for your copy of "Project Sheet on Mural Painting" and "A Short Story on How to Use Grumbacher Casein." Mail your request to Items of Interest Editor, 1010 Printers Bldg., Worcester 8, Mass., before November 30, 1950.

The Society for Visual Education Presents Speed-I-O-Scope, a unique development in 2- by 2-inch slides for teaching. This specially treated glass slide, bound in a standard binder, enables teachers to make their own visual presentation. The slide can be written on with an ordinary pencil, erased at will, and used as often as desired. For further information about the Speed-I-O-Scope, visit your local dealer.

Metal Goods Corporation Expands Their Line of craft metals to include pewter and brass flat and preformed circles as well as rectangular pieces. In addition to these two new additions, aluminum and copper circles and stainless steel rectangles are also stocked. Six warehouses located through the Middle and Southwest now speed up shipments to points throughout the country and make return-mail service possible. Write Metal Goods Corp., St. Louis 15, Missouri, for details.

A Complete Line of Plastic Supplies are now available from your dealer through the Berton Plastics, Inc., distributors of every kind of plastic equipment, from plexiglas blanks for internal carving and jewelry making, plastic presses for molding, drills, buffing and polishing compounds, buffing wheels, plastic upholstery material to liquid plastic kits. Explore the craft possibilities of the plastic field by seeing your dealer's display, or write to Berton Plastics, Inc., 585 Sixth Ave., New York 11, N. Y.

Established 1898

Leather Headquarters

Where Beginners, Amateurs and Professionals are all equally welcome!

Mail orders filled promptly
Catalog on request, 10c

If you can find Brooklyn Bridge you can find CONNOLLY'S! Courteous and expert leathermen will help you in this mecca of tools, accessories and lacing amidst a galaxy of fine leathers — just the place you've been looking for!

J. J. CONNOLLY

181 William St., New York 7, Dept. 4F

CAMEOCRAFT

Something New
and Beautiful

Especially adapted for school art and craft classes or for beginners.

Three beautiful cameo miniatures for painting. Complete with colors, brush, graceful mounting and instructions. Combine to make 2 attractive art creations for your home or for a gift. Send \$1 today for Early American Set and Catalog of other designs.



EARLY AMERICAN
Best postpaid
in U.S.A. for \$1.00

PLASTERCRAFT COMPANY
911 Hennepin Avenue
MINNEAPOLIS, MINNESOTA



ATTENTION, CERAMISTS!

HARROP

one reliable source
for everything
you need



HARROP SUPPLIES

Pottery Clay
Glazes
Engobes or Colored
Slips
Decorating Lusters
Underglaze Colors
Overglaze Colors
Pottery Tools
Kiln Supplies

Whether you work at ceramics... or play at it... make HARROP your buying headquarters. For fun or for profit... your work deserves the best... that's HARROP.

ELECTRIKILN

For ceramic studios, schools, laboratories. Range of sizes. Floor and table models.

WRITE US your problems... we'll be happy to share our knowledge. BE SURE TO REQUEST CATALOG

Harrop Ceramic Service Co.

ELECTRIKILN DIVISION • DEPT. 5
3470 E. FIFTH AVE. • COLUMBUS 3, OHIO

MATERIALS FOR MAKING CHRISTMAS GIFTS

- Metalcraft supplies for all grade levels.
- Silver, copper, pewter, brass in sheets, disks and wire.
- Tools and equipment for metalworking and jewelry making.
- Helpful guidance from our books and portfolios. Prompt service.

Send 50 cents for catalog S of art metal and jewelry equipment. Payment refunded on \$3.00 order.



METAL CRAFTS SUPPLY CO.

10 Thomas Street Providence, R. I.

From the Weber Gallery of School Art Oil Paintings . . .



Original oil painting by Barbara Aaron, Student, Philadelphia Public Schools.

Painting with oils is a necessary experience for every school art student. A student's introduction to oils often leads him to one of the most enjoyable, satisfying, and cultural of hobbies—that of pastime painting. And such an introduction will at least give him a greater understanding and appreciation of oil paintings for future years.

Include liberal experience in the use of oil colors in your art curriculum. And for the finest in classroom oil painting materials, look to Weber. For all school art needs, Weber products set the pace!

FOR BEST CLASSROOM RESULTS, USE **MALFA** Oil Colors

All Malfa colors conform to the specifications of the American Artist Professional League. They are put up in studio-size tubes, 4"x1" . . . made in a wide range of 43 colors and black and white. Malfa colors are economically priced to meet school art budgets. Color chart and Weber catalog sent to teachers and schools upon request.



F. WEBER CO.

Manufacturing Artists' Colormen since 1853

St. Louis 1, Mo.

PHILADELPHIA 23, PA.

Baltimore 1, Md.

PATRONIZE YOUR NEAREST WEBER DEALER

DRAW IT LETTER IT... with LETTERING PENS

Preferred by
professionals
and
students...
everywhere

by
Esterbrook
AMERICA'S FIRST PEN MAKER

20 STYLES FOR
COMPLETE VERSATILITY

THE ESTERBROOK PEN COMPANY, CAMDEN, NEW JERSEY • THE BROWN BROS., LTD., TORONTO, CANADA

PLASTIC WOOD Thanksgiving Favors!



an easy-to-do classroom project

THANKSGIVING FAVORS ARE FUN to make from easy-to-handle PLASTIC WOOD. Mold fruit, pumpkins, baskets and wooden bowls as you would clay or putty. They will harden quickly and permanently into grainless wood. Control consistency with PLASTIC WOOD SOLVENT. Sandpaper lightly. Paint with poster paint, water colors or oils and shellac.

SHAPE NUT OR CANDY CONTAINERS into little bowls and shellac. You will be amazed at how closely they look like tiny antique wooden bowls. Directions for making the Puritan girl and boy place cards are given below.



1. Cut form from heavy cardboard.
2. Build up PLASTIC WOOD on front to desired thickness. Add thin layer to back.
3. Cut name card, paste as is shown. Paste on molded hands. Cut a circle for base. Build up PLASTIC WOOD mound. Insert figure.
4. Sandpaper lightly. Paint and shellac.



Handles like putty... hardens into wood — it's permanent!

PLASTIC WOOD

A CELLULOSE FIBRE FILLER

Product of Bayle Midway Inc., 22 E. 40th St., New York 18, N.Y.

SCHOOL ARTS

THE ART EDUCATION MAGAZINE

HOLIDAYS



EDITORS

ESTHER deLEMONS MORTON
Editor

JANE REHNSTRAND
Associate Editor

ELEONOR HENDERSON
Editorial Secretary

ADVISORY EDITORS

ELISE REID BOYLSTON
Formerly, Supv. of Art, Elem.
Schools, Atlanta, Georgia

ANNA DUNSER
Art Director, Maplewood-
Richmond Heights Schools,
Maplewood, Mo.

MARIA K. GERSTMAN
Marion, Iowa

ROSE NETZORG KERR
Illustrator and Designer,
Waldwick, New Jersey

GLEN LUKENS
Chairman of Dept. of Crafts,
U. of So. Cal., Los Angeles

BESS FOSTER MATHER
Formerly,
Senior Consultant in Art,
Minneapolis, Minn.

ALFRED G. PELIKAN
Director of Art Education,
Public Schools, Milwaukee,
Wis.

CORDELIA M. PERKINS
Phoenix Union High School,
Phoenix, Arizona

RUTH REEVES
Modern Designer of Textiles,
New York City

BERNICE V. SETZER
Director of Art,
Des Moines, Iowa

JESSIE TODD
Teacher of Art
Laboratory School
University of Chicago

BEULA M. WADSWORTH
Art Hobbies Workshop,
Tucson, Arizona

WILLIAM G. WHITFORD
Chairman of the Department of
Art Education, University of
Chicago, Chicago, Ill.

MURIEL V. SIBELL WOLLE
Professor of Fine Arts, Univ. of
Colorado, Boulder

PAPER ABROAD—PAPER AT HOME 38
EDITORIAL Esther deLemos Morton 39

ARTICLES

HALLOWEEN

HALLOWEEN ILLUSTRATIONS 40
THE STORY OF HALLOWEEN Anna Dunser 41
PAINTING A RECORDING Ruth N. Wild 43
A HALLOWEEN CARNIVAL CAP Stella E. Wider 44

THANKSGIVING

A THANKSGIVING CORNUCOPIA Beula M. Wadsworth 45

CHRISTMAS

CHRISTMAS—An Opportunity to Teach Design Jessie Todd 47
A LIVE CHRISTMAS TREE IN THE ART ROOM Jessie Todd 48
SANTA WAS A THIN MAN Robert V. Breen 50
CEREAL BOX SANTA CLAUS Alice H. Segersten 51
THE CHRISTMAS CRECHE AND DECORATIONS 52

WE USED EVERYTHING Anabel M. Wyatt 52
CHRISTMAS SCRIBBLES Helen Nelson 54
CREPE PAPER HOLIDAY WINDOWS Margaret Rea 55
AN IMPROVED CATHEDRAL WINDOW Russell T. Orlando 56
STAINED GLASS DESIGN FOR CHILDREN Helen L. Cotterill 57
A PAPIER-MACHE SHRINE Gisela Commanda 58
CHRISTMAS BELLS WITH PAPER TAPE AND Sister Grace Agatha 59
FLOODLIGHTS Ray P. Firestone 60

DECK THE HALLS Cecilia H. Peikert 62
WE DECORATE THE GYM 63
Bertha Eleda Malcolm and Grace M. Butler

A CHRISTMAS MURAL Mildred E. Pratt 64
HOLIDAY TABLE DECORATIONS Helen Callicotte Condon 65

VALENTINES

CUTTING VALENTINE LACE Jessie Todd 68

WASHINGTON'S BIRTHDAY

PATRIOTIC APRONS OF PUFFED TISSUE PAPER 69
Mary H. Applegate

EASTER

EGGSHEADS ALL Doris Schaffer 70
THE EGG AND EASTER Joseph C. Salak 70
THE EASTER EGG Maria K. Gerstman 71
EGG FORMS FROM TWO-DIMENSIONAL MATERIALS 72

COLOR INSERT

Examples of Christmas Tree Ornaments, at Home and Abroad 54-a
Christmas Tree Ornament Design Motifs Reproduced in Brilliant Colors 54-b
Stenciled Christmas Card Designs, in Color, by Seventh and Eighth 54-c
Graders in Minneapolis 54-d
Examples of Block Print Christmas Cards, at Home and Abroad 54-d

Note: The articles in School Arts Magazine are indexed in the
Readers Guide to Periodical Literature and The Education Index



Copyright 1950 in the United States and Canada by The Davis Press, Inc., Worcester 8, Massachusetts



BUSINESS DEPARTMENT

PAUL F. GOWARD
Business Manager

WILLIAM B. JENNISON
Advertising Manager

INEZ F. DAVIS
Subscription Manager

ADVERTISING REPRESENTATIVES

Midwestern
DWIGHT H. EARLY
100 N. LaSalle St.,
Chicago 2, Ill.
Phone Central 6-2184

Pacific Coast
NOURSE ASSOCIATES
415 West Sixth St.,
Los Angeles 14, Calif.
Phone Vandike 5875

SUBSCRIPTION RATES

United States, \$4.00 a year.
Foreign, \$5.00. In Canada, \$4.00
through Subscription Representative,
Wm. Dawson Subscription
Service Limited, 60 Front St.,
West, Toronto 1, Ont., Canada.

CONTRIBUTORS' INFORMATION

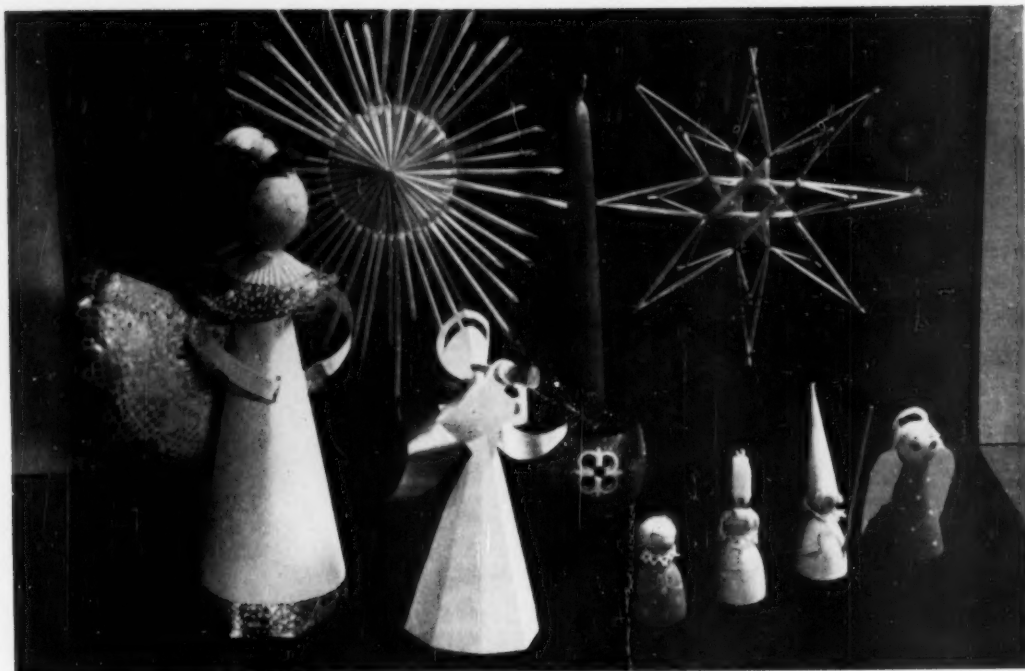
Communications concerning
material for publication in *School
Arts* should be addressed to the
Editor, *School Arts*, Stanford,
California. Manuscript and illustrations submitted at owner's risk. The publishers take every precaution to safeguard all material but we assume no responsibility for it while in our possession or in transit.

Orders for subscriptions to *School Arts Magazine* and other material published by us should be sent to *School Arts*, Printers Building, Worcester 8, Massachusetts.

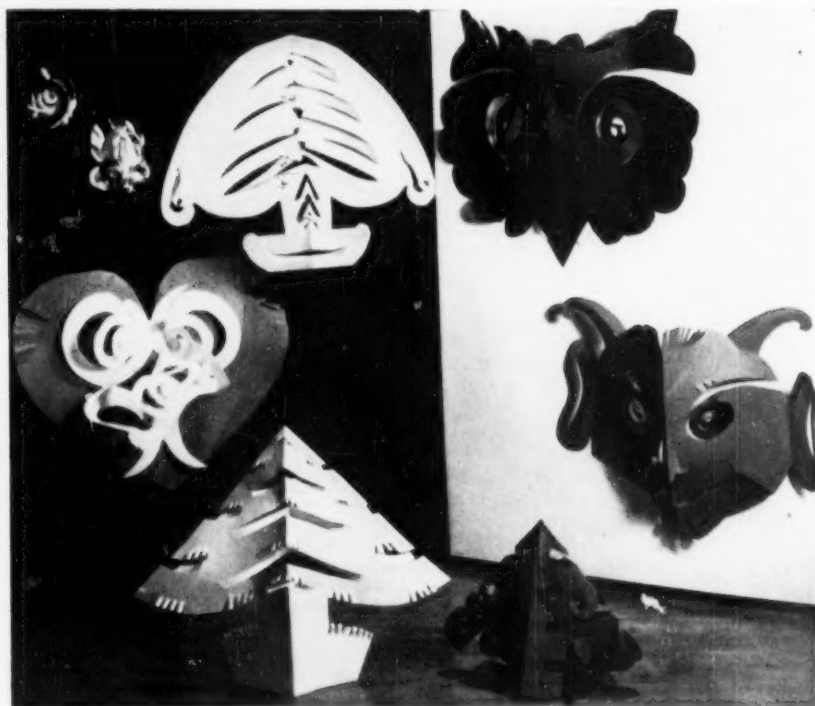
Copies of back issues one year old or more, when available . . . 60 cents each.

The *School Arts Magazine* is a monthly periodical published ten times a year, September to June, by The Davis Press, Inc., Publishers, Worcester, Massachusetts.





PAPER ABROAD. In Sweden paper is popular material for commercial as well as individual handicrafts. Wood and straw are also favored holiday mediums.



PAPER AT HOME. Holiday symbols become strikingly alive when used as a design and construction problem in paper sculpture. Paper sculptured masks and decorations by students of Winifred Bond, Rhode Island, impart plenty of holiday spirit as well as original design qualities.



Sister Mary Thomasita of Cardinal Stritch College at Milwaukee glorifies the Christmas crèche in utter simplicity. Her materials are firebrick, wood, and wire. She believes that religion today should be represented by the finest and most sincere modern expression instead of reiterating art styles which are outmoded both in materials and design. Religious as well as other arts should sincerely represent our contemporary culture.

EDITORIAL

FOR young people there seems no better stimulation for spiritual and creative activity in education than the spontaneous inspiration and enthusiasm released in the celebration of Holiday ideals. Again we group the majority of this material in one issue, early in the year, that it may be considered toward timely use and presented as an integral part of the regular curriculum. In current Holiday handicrafts from everywhere we see every type of material and design arrangement thoroughly investigated and explored in an effort to stir, inspire, and impart to all age levels a sense of joyous celebration in keeping with a proper translation of the festive meaning to our lives of today. The research curiosity prevalent in today's restless quest for better philosophy and more direct and meaningful use of creative energies is naturally reflected in our celebrations.

General information, self-reliance, and confidence are to be gained by eager individual and group participation of children in fashioning their beloved Santa Claus, Easter Rabbit, or Halloween spook from a wide choice of media or craft materials. The Holidays give opportunity for individual creativity to predominate. Each child's own interpretations of shapes, forms, colors, and choices of available material should be encouraged and unbounded as he works toward the goal of a group celebration.

For the upper levels searching for festive symbols and new decorations with which to create the proper spirit is an endless inspiration to design study and materials research.

Holiday commemorations give wide opportunity for integrated creative study. Beside introducing a receptive atmosphere in the classroom, the history behind these special days is rich in meaning and research opportunity. By using the Holidays for social study background, each

child relives a part of history in preparing for and partaking in some phase of the tradition.

The gradual changes which have taken place over the years in customary observances; the transition of symbolic persons and motifs (as the characters associated with Christmas) are fascinating subjects and show the definite relation, through reverence for an ideal, of one culture to another.

Of most significance are the three aspects of general education which may be directly served by Holiday enthusiasm consummated in the creative activities of the art integrated program.

For ACADEMIC study—the hunting out of facts to be illustrated in any medium directly integrates English and reading. Thus spelling and new vocabularies are to be gained. School programs and pageants integrate all of the curriculum studies demanding active participation of each individual and culminating in practical group activities.

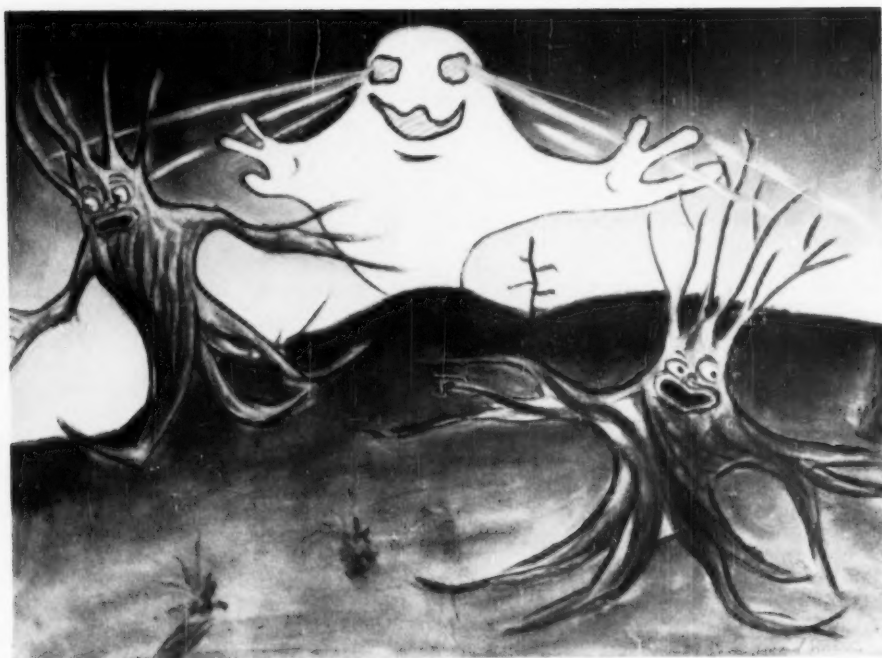
There is the CREATIVE benefit of Holiday participation where each student draws upon his own individual concepts and develops expressions that may serve group participation. He explores new combinations and effects, thus gaining satisfaction and security for himself as an individual creative participant of a unified group.

For all there is the AESTHETIC appreciation which surrounds every Holiday. Children are great idealists in their respect of ritual and devotion to the celebration of an ideal and are quick to sense the meanings of Christmas, Easter, Valentine's, our Fourth of July and Thanksgiving, thus clarifying for them traditions and ideals not peculiar to any one people or group but cherished by the world as a whole.

HALLOWEEN



Expressive Halloween illustrations by Howard Smith, a student at Petoskey, Michigan where Frances Pailthorpe is supervisor of Art.





THE STORY OF HALLOWEEN

ANNA DUNSER

Art Director, Maplewood-Richmond Heights
Schools, Maplewood, Missouri

CHILDREN in the elementary grades as well as the older boys and girls enjoy knowing something of the origin of Halloween. History connected with a popular holiday will be retained and meaningful.

A fifth grade class dipped into prehistoric times to find something about the Druids in England. They were the physicians, the wonder workers, the priests, of Britain and Gaul at the time the Romans entered that part of the world.

The Romans were not surprised to find the Druids holding a three-day festival at the same time that they, in Rome, held their festival of Pomona, goddess of fruits and gardens (the origin of using apples and nuts for fortune-telling at Halloween time).

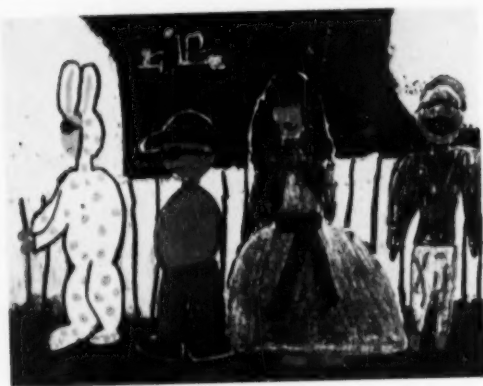
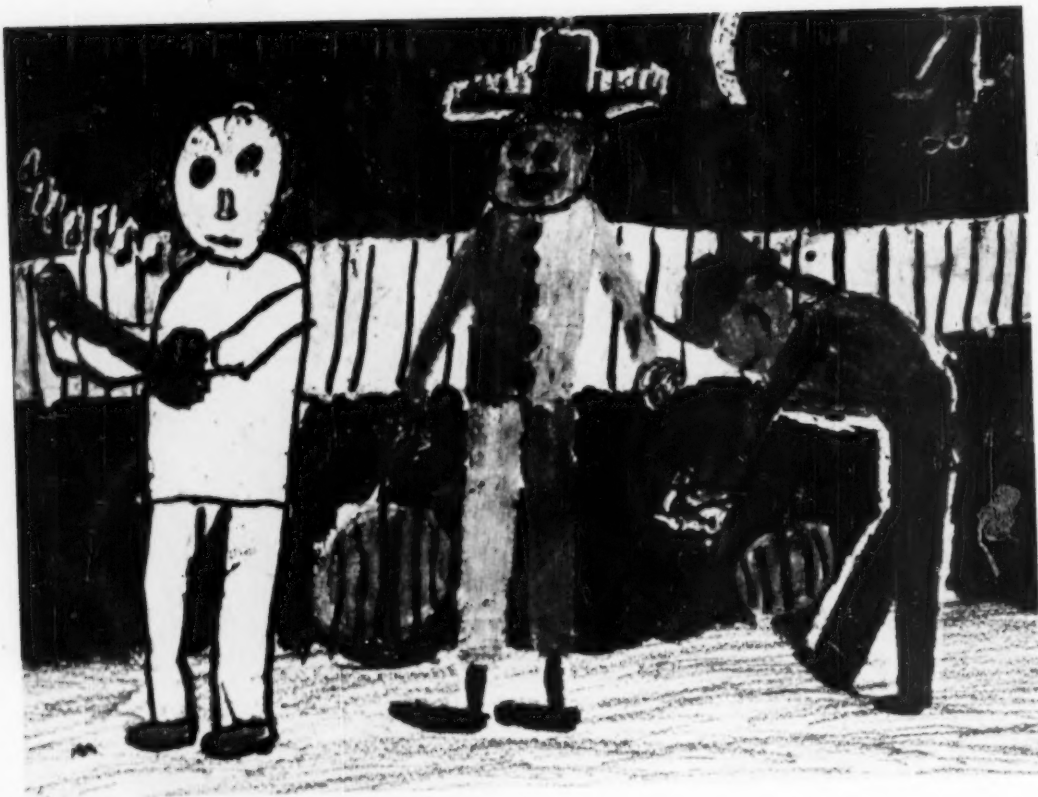
At first the Romans were afraid of these long-bearded Druids but soon they were overcome in England, though some were still found in Ireland centuries later.

It is characteristic of primitive people to seek an explanation of natural phenomena and to seek comfort in the belief of an existence after death. With this belief goes the thought of returning spirits, and of those who



wish to do mankind harm. Different tribes have each their own way of driving away evil spirits, and these ways often take on the nature of a ceremony, a celebration, or a holiday at some particular time of the year.

In the time of the Druids, there was the custom of lighting a bonfire on the last evening of October to ward off evil spirits. It was on this date that the spirits were supposed to visit their homes and friends. And the bonfires would keep away the evil ones. A hilltop was usually chosen for the big fire. Huge piles of brush and logs were piled high and the fire was kindled. Light was always considered a kind of protection—we are still not far from this primitive instinct. The fire had an increased value for the Druids for they considered all forests sacred.



When the hill top fire was burning well, the men stood in a circle around the fire and tossed forks full of blazing dry grass into the air.

When the fifth grade had learned of these bonfires and their purpose they could imagine the evil spirits in the darkness outside the circle of light. They could visualize the circle of men with their blazing torches but they did not imagine them standing still. They felt it would be natural for them to dance about the fire, protecting their long beards, of course.

To illustrate this story of the beginning of Halloween, the pupils found it a suitable subject for bright contrasts of

light and dark, of bright and dull colors, as well as contrasts of warm and cool colors. The fire, circled by the dancing figures, and the outer circle of weird monsters, made a satisfactory composition.

Some of the children preferred crayons for their pictures, others used tempera paint and found they could make the flames more vivid than they could with crayons, but liked the crayons for the little men dancing around the fire. They appeared as black silhouettes against the flaming colors.

The monsters that lurked in the outer darkness on the slopes of the hills were just right for children to sharpen the claws of their imagination.

A few of the children liked the tempera paint for their entire picture. With paint, things move faster.

Depicting the Druids was fun but the fifth grade didn't stop there. They found that Halloween preceded the feast of All Saints and at first was called, "All Hallow's Eve," or "Eve of All Saints."

As the thirtieth of October gradually became a holiday of fun and frolic it was called Nut Crack Night or Snap Apple Night, and both names have pleasant associations for it brings to mind many Halloween parties. Not many years ago teen-age boys found Halloween a time for pranks. Many a wagon was rolled down the hill and many a cart was found on the top of a fence post. Sometimes this kind of fun led to real harm to persons or property.

(Continued on page 10-a)



PAINTING A RECORDING

"Danse Macabre"

RUTH N. WILD
Buffalo, New York

The weird and spooky impressions of "Danse Macabre" were illustrated in free brushstroke paintings on gray paper with spots of color for accent. Here Halloween integrated art techniques with free expression and music appreciation.



HALLOWEEN—its spooks, phantoms, ghosts, and skeletons—all invaded our art room this month when we used the recording by Leopold Stokowski and the Philadelphia Orchestra of Saint Saens' "Danse Macabre" as an inspiration for painting.

In the time of the Druids, people really believed in evil spirits and were very much afraid of them—especially on the night before what we now call "All Saints' Day," November 1. To scare away these wicked spirits, bonfires were lighted on the eve before the day we now celebrate as Halloween. We enjoy these old time legends but no longer believe in them. Yet, in many parts of Scotland and Ireland bonfires, fireworks, and ancient games like "Bob the Apple" are still part of the annual celebration.

Robert Burns wrote a fine poem about this festival and Saint Saens (pronounced San-Son), the French composer, wrote in notes a splendid music tale which he called "Danse Macabre" or Dance of Death.

In our art room, we listened to the recording and then heard the story of the music. We learned that on one frosty night long ago, just as the village church struck midnight, a weird, black-cloaked figure known as Old Man Death stole with jerky steps into the churchyard.

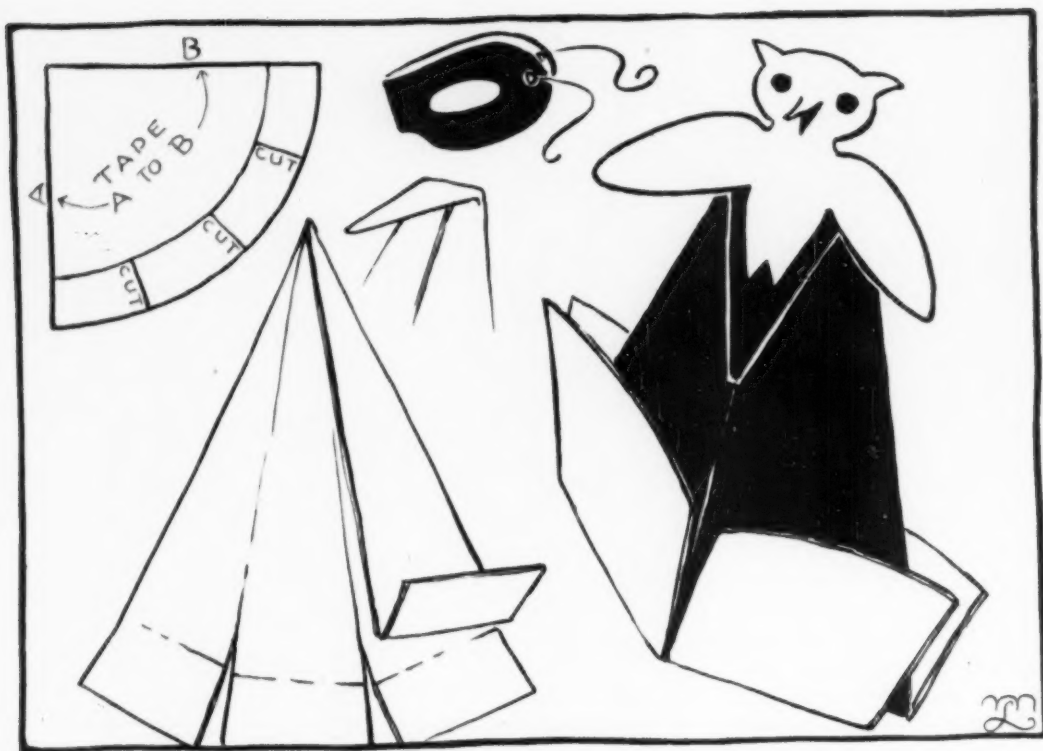
After tuning up his ancient fiddle with long, bony fingers, he played a mournful tune; then threaded his way

among the tombstones and stopped to rap on each one to wake up the sleeping ghosts. With rattling bones, the skeletons joined the grim, jagged procession over the stony paths to their Halloween meeting place.

Then Old Man Death sat perched high on a lofty tombstone playing strange, unearthly music while the ghosts slowly twisted and turned and stiffly danced. The moon's pale beams flooded the graveyard and the wind's spooky murmurs sent autumn leaves a-flying over the frosty grass! As the music hastened in tempo the fun grew fast and furious.

Suddenly the cock crow sounded and a note of sadness was over all, for soon the yearly dance would be ended. As the Dawn approached, one by one the phantoms sadly bade farewell to Old Man Death and then scurried away before mortal eye could spy them. All alone, Old Man Death sadly played one last mournful dirge and then silently crept away.

Using 12 by 18 inch stock of black, gray, or brown, the children painted as the record was played and re-played. We assembled the various illustrations in proper sequence to form an October frieze. We know we will always enjoy and appreciate the festival of Halloween more than ever, since we experienced the fun of painting "Danse Macabre."



A HALLOWEEN CARNIVAL CAP

STELLA E. WIDER, Lynchburg, Virginia

THE Red Cross had asked us to make some Carnival Caps to cheer the invalided soldiers and sailors in a nearby Veteran's Hospital. The children were delighted to do so, but were so captivated by their handiwork that they begged to make more for their own parties. The caps were so easy to make that even the fourth- and fifth-year youngsters enjoyed this activity.

Those who had black paper large enough, used it, but most of us used wrapping paper and painted it black with tempera or ink. Paper large enough to carry a quarter of a circle with a radius of fifteen to eighteen inches was required, varying with the head size. Few schools have protractors of that size, and the string and pencil method takes quite a bit of time for little folks. Therefore, one careful child made a pattern on fairly stiff paper. This could be traced around quickly, and passed to someone else. Meanwhile, another quarter circle pattern had been made, about four inches less in radius. This pattern was superimposed on the reverse side of the black paper and a line drawn to show how far up to paint bright orange. It also showed how far to cut the slashes later. When both sides were dry, the outer circle edge was trimmed nicely. Then the paper was creased lightly to find the center of the curved edge. Then the paper was slashed through the

orange part. Each half was again divided and slashed. This made four equal sections.

Tape was used to bring together the two straight edges, thus forming a tall cone. The meeting place of the edges formed the front of the Cap. The two front flaps were trimmed, slightly diagonal, and creased upward on the curve to show the orange. The back flaps were left intact to conceal the hair. The top of the cone was lapped over two or three inches, in accordance with the creator's fancy. This was taped or pasted into place. Some youngsters added decorations of typical Halloween designs—a white owl with orange eyes, a bat, even a gray witch. Most of us liked ours better without any further decoration.

For their own parties, the children made simple eye masks to wear with the cap. The disguise was very effective. The Carnival Cap idea proved so popular with both the veterans and the pupils, that caps of some kind were made for each ensuing holiday throughout the year.

Naturally, this cap was not used again, but a variety of ideas were evolved through the making of this one. It really gave the pupils a wonderful opportunity to strengthen their latent creative ability.

THANKSGIVING



A THANKSGIVING CORNUCOPIA

BEULA M. WADSWORTH and M. L. WEIDEMAN

Tucson, Arizona

IF YOU are entertaining at home on or around Thanksgiving or you have a school event, how would you like a project that would cause everyone to praise your artistic achievement?

Here is an idea neither as difficult or as expensive as one would suppose. Moreover, this cornucopia motif is symbolic of the harvest season. According to a classical myth, it was a magic horn which became filled with whatever the possessor desired, hence, with its abundant contents, it came to be called a horn of plenty, or cornucopia.

For this rather original papier-mâché craft, lay out six or eight sheets of newspaper. Cut from these 16-inch squares to be pasted together, this size necessary to make a horn which is 7 inches in diameter at the opening and about 12 inches in length.

Next, make a paste by stirring smooth dissolved cornstarch and boiling water, then surface-paste with a flat brush each sheet in turn, very wet, until all the sheets are pasted together. Be sure the edges are well pasted. Rub down all the sheets in turn thoroughly with a ruler and plenty of pressure. Now roll this thick sheet into a cone. To help get the mouth well shaped, place a rounded bowl or jug in the opening to model over. Paste the seam which will occur on top. Tie a string first around the large part tightly to hold it in shape.

At this point wind, turn, and curve the wet tapering part to form the traditional twist of the horn. (Fig. A.) Tie many single strings around this part firmly. The point at the mouth should be rounded.

For the drying process, the bowl can be removed. Let dry a day or two or until well hardened.

To finish, give the cornucopia a coat of any kind of oil paint or shellac which when dry will make it still more rigid. A final coat, if desired, may be gold enamel which will make the effect very opulent.

The size of the cornucopia described is about right for the following material for filling: one green and orange gourd (of about 3-inch diameter), two medium-sized red apples, two avocados (green or dark), one red chili, two limes, four tangerines (with leaves), one bunch each of green, red, and purple grapes, one package of assorted nuts in the shell. Some substitutions may be made, of course, such as lemons for avocados.

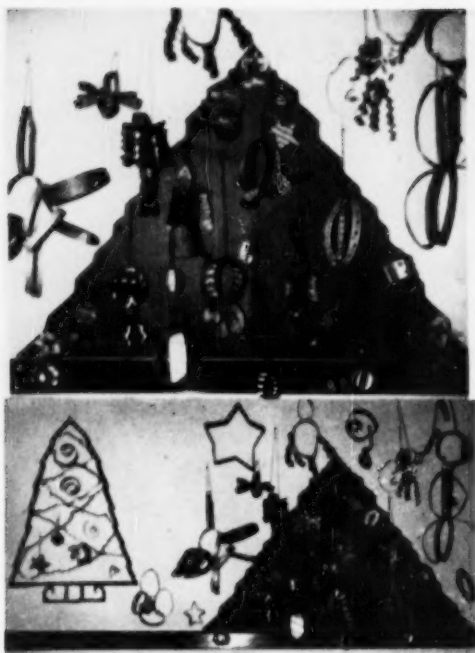
Now, with ingredients washed, dried, and polished, you are ready to begin arranging. First, stuff crumpled newspaper into the small end to keep arranged contents well forward. Using an ice pick or stick to adjust objects, add items to the sides and top on a receding plane for a feeling of depth. Think of the whole as a triangle with a broad base. (See illustration.) Play light colors against dark and keep similar colors apart. Balance colors on either side and also top and bottom.

Additional embellishments might be a centerpiece mirror, and garnish of sprigs of leaves or evergreen on both sides of the horn and around candleholders.

If you would repeat the motif in a food item, make canapes shaped like cornucopias by rolling 3-inch squares of very fresh, fine-grained bread, fasten with toothpicks temporarily to hold shape, and chill or oven-toast, then fill with goodies.

This art project accomplished, you will have achieved for your company an impressive and decorative conversational piece.

CHRISTMAS



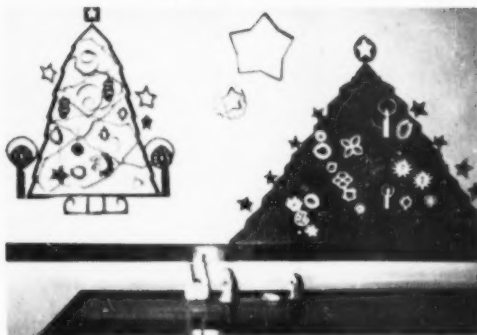
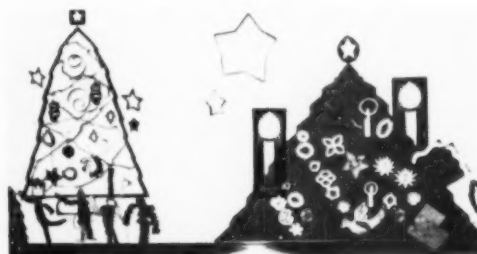
The tree at top was a solid triangle cut from green construction paper and tacked to the bulletin board by students of Jessie Todd. The children combined it with the outlined tree from the right and made the arrangement directly above. Some commented that it looked awkward in places. Some of the things were too big.



This tree was made from strips of black construction paper outlining a tree-shaped area of the bulletin board. The star at lower left was made of corrugated cardboard and painted in bright colors.



The children were fascinated as they tried wiggly men and stencil-cut candle designs with their trees.



The candles were also tried on the solid green tree which has changed its trimming with a star added. Finally the fifth graders decided on the simpler arrangement just above.



Each child made wiggly men. No one copied another and each added original faces, hats, and feet.

CHRISTMAS — AN OPPORTUNITY TO TEACH DESIGN

JESSIE TODD

Laboratory School, University of Chicago

IS IT not significant that finally the wiggly men were removed from the trees, the bird was taken from the green tree? Two very simple clay madonnas were selected from many pieces of modelling of all sorts of subjects such as deer, Santa, squirrels, rabbits, dogs, cats.

The children placed a pink Mexican-looking church on the case, a madonna with a child in her arms, and a madonna looking at her child lying in the manger. There are many stars in the paper cutting design and candles. Over all is one very large star and this star is placed above the figures of the madonna.

The children learned much by experimenting. They had fun changing the arrangement from day to day. The colors changed as they tried first one design and then another. The background is a bulletin board. It was therefore easy to put a pin in or take it out.

One of the children said, "My mother said she got a good idea from this for a way to fix up her Christmas booth at the sale."

Some of the children, inspired by making these different arrangements in the art room, make still different ones in the regular classrooms. Some of the parents were very enthusiastic. They said, "We can do this sort of thing at our children's parties because we can handle paper cutting better than paint."

The teacher said to herself, "The children have grown while they did this arranging of elements in the tree designs."

To the children it was fun. They said, "When Christmas is over, let's think of some other design to put on the bulletin board."



Busy fifth graders pin up stars and wiggly people on their bulletin board Christmas trees.

A LIVE CHRISTMAS TREE IN THE ART ROOM

JESSIE TODD
Laboratory School
University of Chicago

His Best Effort

It all began with Philip's tree. He had picked the best which grew on his farm. He selected the most beautiful shape and was proud to have it in the art room. He put a stand on it which he had made in the shop next to the art room. The first time he tried it, it didn't fit and he had to work at it for the tree had branches all the way to the foot which made it a difficult task to fit the stand.

Planning Together

The sixth graders planned together. They had many tin can tops, some gold in color, some silver. Out of these they began to make ornaments. Before long they decided that they wanted more color. Since the tin can ornaments shone, they decided to put no trimming on the tree unless it had a glisteny look that would go well with the shining tin. They also decided that none of the trimming would be bought.





Each Gives His Creative Ability

To the sixth graders planning together was very important but thinking things out individually was just as important.

Not Time Consuming

In some schools children spend four or five hours making one ornament. Our children haven't time to do that. The art time is short. Their after-school lives are full of other activities.



Betsy makes elegant tiny things. She sits quietly close to the tree, giving the little ornaments the best of her creative efforts.

Even though the art room is a work room, it should also be a room full of inspiration which inspires creative activity. The school life of children should be in keeping with their home standards. There is then no conflict.



Elegance from Waste Materials

Cardboard tubing from inside of paper towelling rolls, etc., was cut into many circles. These circles were wound with glistening turquoise, magenta, red, green, and royal blue ribbon pieces left from present wrappings from last Christmas. No tree was more aristocratic in its elegance and simplicity. It reflected the good taste of the children's homes.

Christmas is a time to think of the best. It is a time to think of simple elegance. Some little ornaments were rich in appearance, like the gifts of the Wise Men. One circle cut like a doughnut had yellow-green shining ribbon one inch wide wrapped around it many times so that it was sort of cushiony. Then very narrow turquoise ribbon was wound around to make little stripes. The color combination and the puffiness, size, and shape made the resulting ornament a thing of beauty and it was made in only a few minutes.



As late as the 1880's pictures of Santa might well bewilder adults no less than children. He was a slender, elongated figure or in turn a pixie of Scandinavian influence as below. Today, however, Santa has become consistently rounder and heavier.

SANTA WAS A THIN MAN*

ROBERT V. BREEN, New York City

NOWADAYS, to picture Santa as anything but huge, pink, and happy would start a major uprising, according to the nation's foremost authorities on the subject.

The Santa Claus of today is meticulously and authoritatively conceived. There are minor variations in his appearance, resulting from the individuality of artists, but in the main his aspect remains consistent. People **know** how Santa looks today and they'll bide no liberties with his visage, his dress, or his character.

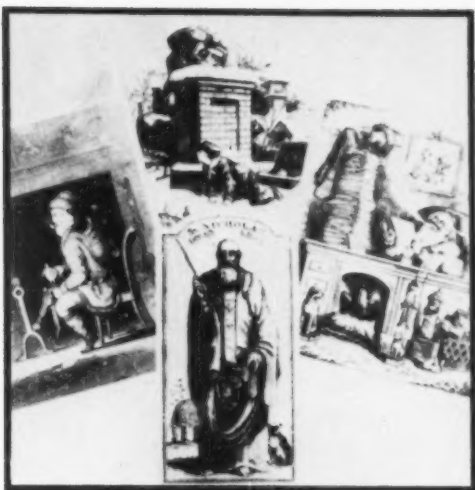
The history of the popular idealization of St. Nicholas is strange but not inexplicable. Santa's changing appearance through the years has come about through a combination of artistic progress, concerted public demand, and a more universal acceptance of Santa Claus as the personalization of Christmas. Despite the variability of

his picture in print, his characteristics have remained stable and have been, for the most part, clearly understood and portrayed. He was good, and jolly, and a generous bearer of gifts. His beard, a time-honored badge, has been long and short, full and straggly, and trimmed in a score of different fashions, but it was always there.

The "thin man" who was Santa in the early days in this country was a copy of the European St. Nicholas who was Bishop of Myra, an ancient city of Asia Minor, in the fourth century. He was a tall, upright man, usually pictured in his bishop's robes. By legend, St. Nicholas was the "children's friend," and, with him, the practice of gift-bearing to children on Christmas originated.

The legend of St. Nicholas was brought to America by the Dutch and gradually became merged with the myriads of Christmas customs of many other nationalities

*Courtesy of Hallmark Greeting Cards



The first Santa Claus, the venerable St. Nicholas, Bishop of Myra, was tall and stately. Early American artists depicted him as a jolly old gentleman. Left is an 1884 characterization from the "New York Mirror" and top and right are Thomas Nast's 1860 versions which persist to this day.

who immigrated here. But as St. Nicholas, even in Clement Moore's day, he was still the tall and stately man known in Europe, and even the name, "Santa Claus," was rare.

Moore's poem was originally titled "A Visit from St. Nicholas," and the name "Santa Claus" apparently evolved from the efforts of children to pronounce in English the Dutch name of "Sant Nicholaas." Since then, the name "Santa Claus" has been universally adopted, although he has also been variously known as Jolly Old St. Nicholas, Father Christmas, Mr. Whiskers, Old Man Christmas, and scores of foreign variations of the English name.

St. Nicholas remained consistently tall and consistently thin in the public prints until the 1860's when a famous cartoonist of the period, Thomas Nast, began drawing Santa Claus on magazine covers and as book illustrations. Nast's conception was more closely allied to Moore's written description, but still a long way from today's versions.

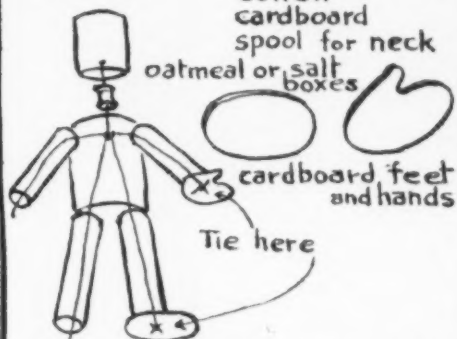
Nast's Santa, in many old woodcuts still extant, was a short, pixie-like figure, round and jolly looking but still hardly able to carry the huge bag of toys he is generally pictured with today. Nevertheless, Nast's drawings established a popular notion of Santa that eventually led to the present-day conception.

Nast popularized not only the figure of Santa Claus, but also many of the other practices with which he is associated at Christmas: building the toys in his North Pole workshop, keeping the records of good and bad children, receiving and answering their letters, and driving his reindeer. Nast is also credited with establishing Santa's red coat, the result of a cartoon during the Civil War in which he patriotically arrayed Santa in a red, white, and blue outfit.

CEREAL BOX SANTA CLAUS

Alice H. Segersten - Art Teacher
Colonial High School - Pelham, N.Y.

Materials: 4 cardboard tubes
cotton
cardboard
spool for neck
oatmeal or salt boxes

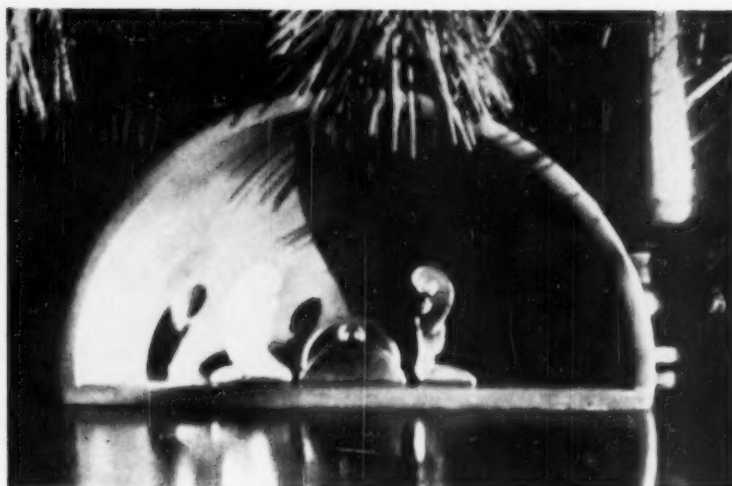


Fasten tubes and boxes with string
Paint with tempera colors



THE CHRISTMAS CRECHE AND DEC- ORATIONS

ANABEL M. WYATT
Bucyrus, Ohio



THE creche shown above is easily made and though small, will lend a quiet dignity to its surroundings. A 12-inch wooden chopping bowl is sawed in half, a piece of light plywood or composition board cut to fit and attached to sawed edge with brads, after which it is given two coats of dark green or Christmas blue enamel.

The figures are cut from lightweight copper, or discarded aluminum cooking utensils, for instance. After tracing pattern on flattened metal, the inner lines are outlined with a blunt nail, or small screw driver point, and hammer. Then the figures are cut out with an old pair of heavy scissors or tin snips, edges smoothed with sandpaper, tabs bent back for standing base, and the figure polished with silver or metal polish. They can also be made from discarded tubes as in the tree ornaments. After tooling inside lines on flattened tube, cut out figure and glue to cardboard backing, gluing a bit of cardboard on TOP of tab after bending. When finished, figures made from any of these materials glow softly in the candlelight with irresistible attraction and doubtless few persons, if any, would ever suspect their origin as having been that of the lowly cooking utensil or toothpaste tube.

As no creche seems to be quite complete without the proverbial candlelight, squatty candles can be made by cutting off plumber's candles and placing in glass caster coasters. With the addition of a bit of long needle pine, the creche setting would be one to meet the approval of the most fastidious person.

As a school project the wooden creche—since the one bowl will provide two—is an inexpensive adventure, and can be integrated with manual arts classes. The paper model, being easily cut from poster or other heavy paper, can be one of those "take home" prized possessions for small children. The shade of Christmas blue found in each package of poster paper makes an attractive creche, using the deep cream for figures, with gold or silver star pasted at center top.

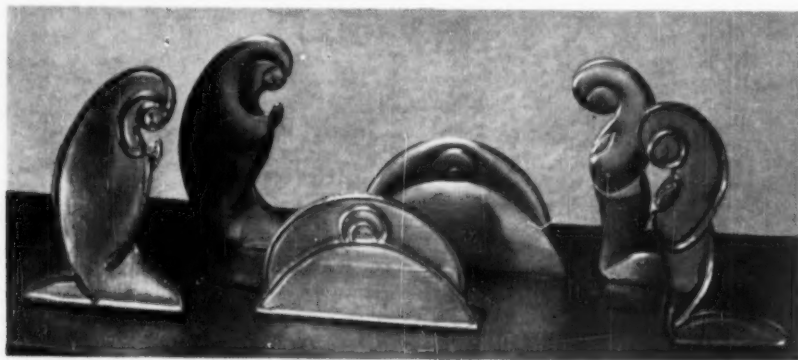
METAL TREE TRIMMINGS

The tools required are few and found in every home: a wooden meat skewer or lollypop stick to be used as modeling tool, pair of small pliers, an ice or nut pick for punching holes, scissors, fine sandpaper, silver polish (or any mild metal polish), and a thin magazine for working pad.

First make modeling tool by rubbing stick on sandpaper, pointed at one end and shaped diagonally at the other end. This same tool is used in working the design on both the metal and sawdust ornaments.

Use tin lids from small glasses of cheese. Remove composition ring used for sealing on inside of lid, then soak in a strong solution of household paint washing compound until outside paint and printing can be washed off, then rinse in clear water and dry thoroughly. Punch holes one inch apart in side of lid and insert cord for hanging, tying small knot on side so it can be covered when edge of lid is bent down.

The method of metal-tooling is familiar to those who have worked with the lightweight metal foils, and, of course, those tooling metals can be used. Collapsible tubes, however, provide an interesting substitute when there are no available funds for purchasing craft materials. The larger tubes are most desirable. Cut off top and





Ornaments from soft metal.

bottom of empty tube with scissors, slit it along one side, open out flat, and wash with soap and water. Lay flattened tube on magazine with bright side down and remove dents by drawing across it the edge of a wooden ruler or pencil used broadside. The contents of some tubes can be removed and stored in small jars while tube is new, thus eliminating many dents.

The design can be applied in one of two ways—bas-relief or embossed. For bas-relief, lay pattern on BRIGHT side of tube and, using magazine as a pad upon which to work, trace all lines with pointed end of tool, starting with inside lines first. Remove pattern and retrace lines more heavily. After one retracing, leave all inner lines alone (such as eyes, mouth), as overworking them can spoil the effect. Then, with diagonal end of tool, gently work down entire background by using single strokes from outer edge of design to circle line. A few minutes practice on a scrap of tube will soon give one the "feel" of the tool and material. The main point to remember is, do not overwork the lines of the design.

For embossed effect, lay pattern on PRINTED side of tube, tracing all lines with pointed end of tool. Remove pattern and retrace lines, using more pressure until the design stands out clearly. Turn over tube with bright side up—the lines on this side should be well raised and distinct. Now trace gently on inside and outside of original line, thus emphasizing it and bringing it into higher relief.

After designs have been completed, trim circles and slip into lid. The sharp standing edge of the lid is then bent down over the inserted design to form a frame effect. This is easily done with small pliers. Partially bend first in four equally spaced spots around edge of lid; then bend in between each of the first four bends. (A small piece of heavy cardboard rubber-banded onto the lower jaw of pliers will protect the lid from scratches.) Do not be concerned if the bends are irregular—this just adds the little hand touch that makes the finished ornament more attractive.

Polish lightly with metal polish.

Tubes and lids can be collected throughout the year, thus assuring a stockpile for the Christmas season.

ORNAMENTS OF SAWDUST

The sawdust ornaments are a lot of fun and easy to make—many

simple and original designs will find themselves being introduced into the activity, once the project gets under way.

Formula

One measure of flour (or wheat paste)

Two measures of cold water

Four measures of sifted sawdust

Two heaping tablespoons of pulverized alum per quart of mixture

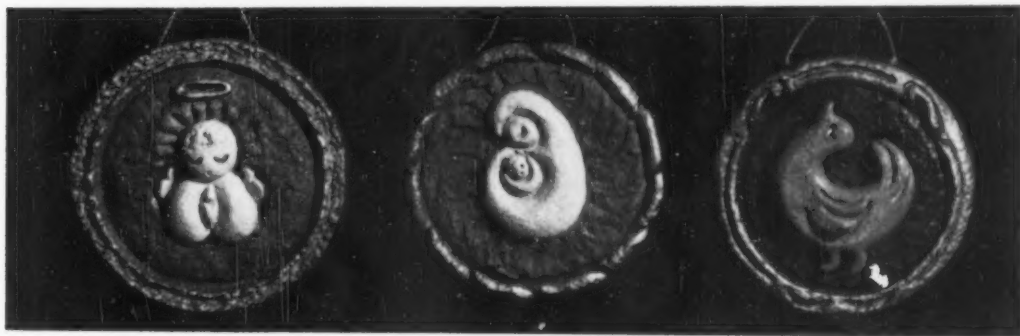
Mix flour and water into a smooth paste and boil until thick. Add sawdust and alum and mix until smooth.

Choose for a mould a shallow tin lid with straight sides, so ornament can be easily removed when dry, and preferably not more than 2½ inches in diameter. Line lid smoothly with waxed paper to prevent sticking and fill with sawdust mixture. Press firmly into lid and smooth off surface. Place cord for hanging in mixture while lid is being filled, as shown in illustration.

Using indelible pencil, trace pattern in reverse (when necessary) by holding against the window pane. With pattern centered, cut circle of paper the same size as the lid, drawing an inner circle about ¼ inch from outside edge for border line. Lay pattern face down on smooth, moist surface of mixture in lid, and rub lightly over all lines of pattern and inner circle. Remove paper carefully and pattern will have been transferred to surface of sawdust.

With diagonal end of tool, incise to a depth of about ⅛ inch all outside lines of design and around line of inner circle. Scrape out a thin layer of mixture in background between edge of design and inner circle. Model design, smooth down background, and model simple frame effect in raised border around outer edge.

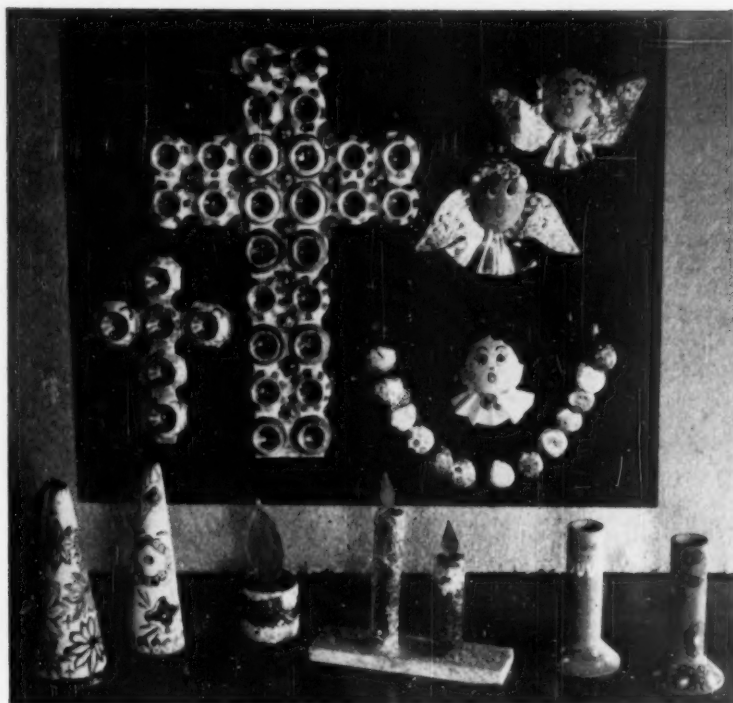
When thoroughly dry, remove from lid and sand until smooth. Many defects can be remedied during the sanding process—after which they are ready to be painted. Painting the ornaments is an invitation to indulge individual whim and fancy in combining colors. The mixture lends itself equally well to applications of oil, tempera, or water color. Water soluble colors can be finished with a coat or two of banana oil to make them permanent. Bright oil colors for design with contrast for background and gilt paint for frame border and back make an attractive finish.



Ornaments from sawdust compound.

WE USED EVERY- THING

HELEN NELSON
Chicago, Illinois



DURING the shortage of materials, we started using scrap for Christmas tree decorations. We contacted a certain manufacturer who saved us a box of the pressed paper cones that held thread for the power machines. Some were shaped like candlesticks so we used them for that purpose and for little bud vases to hold a sprig or two of holly.

First, we painted the spools entirely with bright colored tempera. This was allowed to dry and then the designs were painted on them. This is where imagination can run riot. Some children painted on a coat of shellac or thin glue and, while it was still damp, they shook the spools up and down in a bag of mica snow. The effect was beautiful. Some just allowed the shellac to dry, thus producing a shiny, hard surface. Several boys brought in bits of broken mirror and colored glass and glued these on the cones. The girls brought in sequins, metallic thread, and metallic paper for extra trimming. Strings were tied through the pointed end of the cone and they were ready for hanging. Many of our first batch went to the soldiers for their Christmas trees.

After we had learned the possibilities of these heavy pressed paper shapes, we looked about for other pieces. The pieces that are put between eggs and apples for shipping were used. The paper from the egg crates was cut into various shapes. The most popular were the crosses. The circle shapes were cut into crosses, using four circles vertically and three circles horizontally. Large crosses were made by cutting a double row of circles both up and down and across. Many of these large crosses hung in our windows at school and at home. Separate circles were cut and strung together to give the effect of beads. Little dolls were strung from these circles and various other shapes were formed. These we decorated the same as the cones, being careful to decorate both sides.

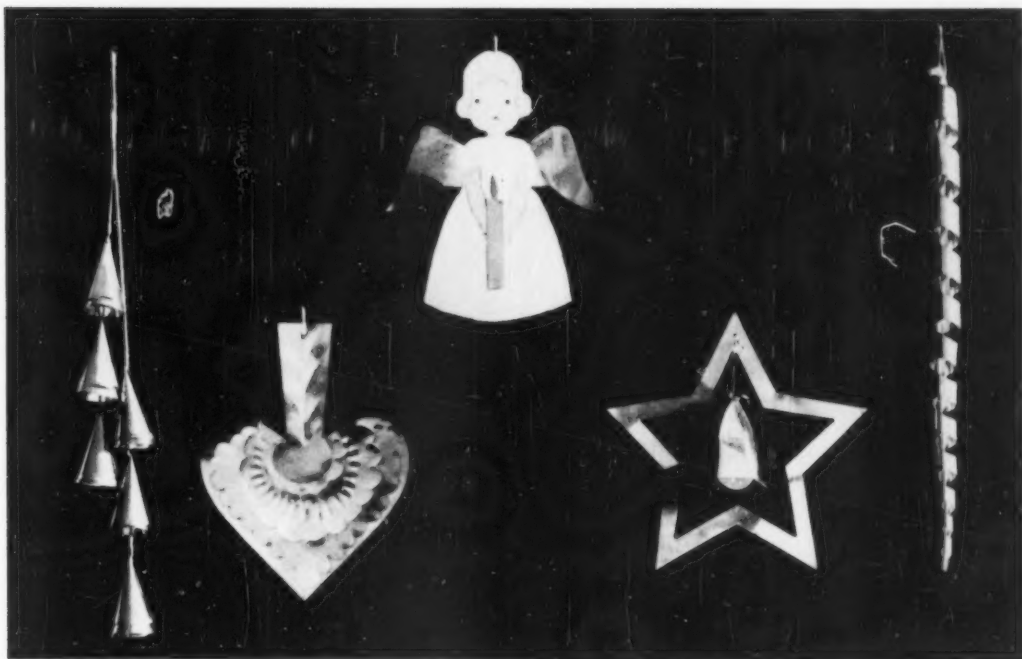
The large circles from apple crates were shaped into angel and doll faces. Some were left with the concave

back and others were given a rounded surface by gluing two pieces together. Angel wings, choir boy collars, Santa Claus beards, crepe paper hair, and many other things were glued to these faces for decoration and to complete the idea. Construction paper, metallic paper, cotton, string, bits of ribbon, paper doilies, and crepe paper were used for these decorations. Remember both sides of the ornaments must be decorated because they turn around on the tree.

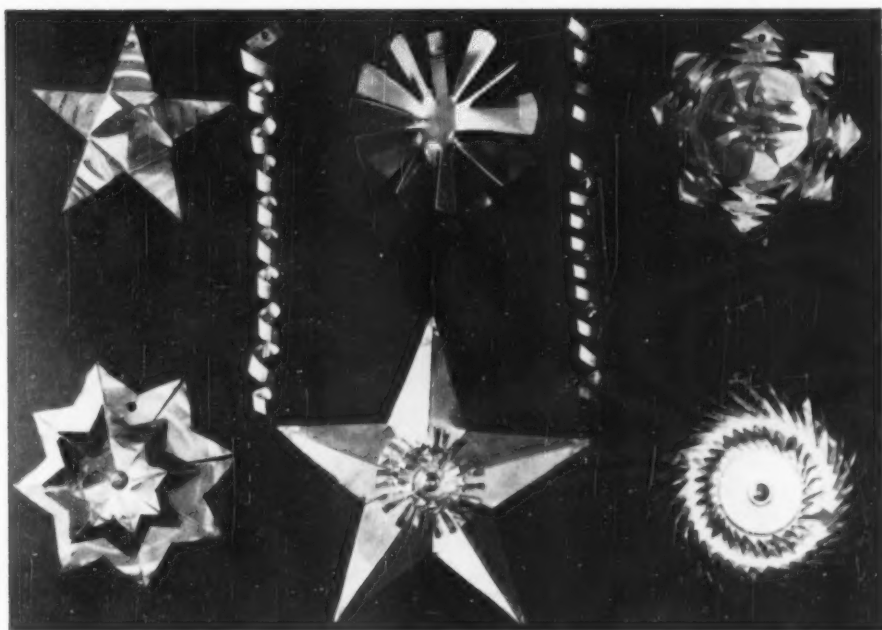
Last Christmas we were fortunate enough to get a visiting teacher to save us some metal foil from flowers sent to a local hospital. We had every color you have ever seen on a pot of flowers. This meant we could make fireproof ornaments. An organization had given a parent several boxes of the metal buttons that candidates for elections give out. This particular kind had a tab that you bend back for fastening. We painted some and, while they were still damp, we rolled them in mica snow. These weren't as brilliant as we wanted so we decided to use the metal foil as a covering. When we decorated our tree, we strung cord string around it from top to bottom and hooked these foil-covered buttons on the cord. The effect was really something to see.

A parent sent us some scraps of white crinoline so we cut out small trees, stars, bells, and stockings. We sewed two together and stuffed them with bright colored paper and foil. Thin glue was brushed on some of them and then dipped in mica snow. Others were decorated by gluing bits of colored paper and sequins on them.

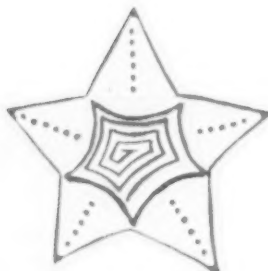
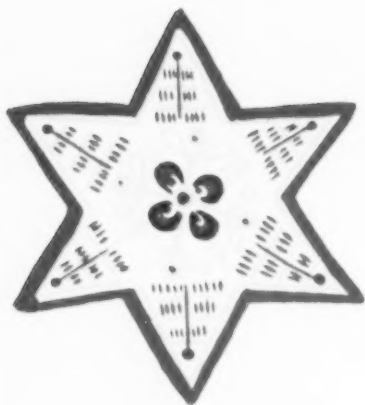
The children made candles for our luncheon table from cardboard mailing tubes. They cut the tubes into 6-inch lengths and stuck a piece of wire through the sides, across the top, and twisted this into a flame shape. The flame shape was covered with red tissue and the tube was covered with the metal foil. These were glued onto round pieces of plywood which were painted with white tempera and sprinkled with mica snow.



These Swedish brass foil tree ornaments were purchased for us at Christmas time by Sonya Loftness during her recent visit to Stockholm. They are made of a very lightweight sheet brass which cuts easily and can be tooled with a pencil, rolled into cones, or curled. For the grades, sheet foils can give much satisfaction and when combined with colored cardboard the possibilities for holiday glitter are unlimited.

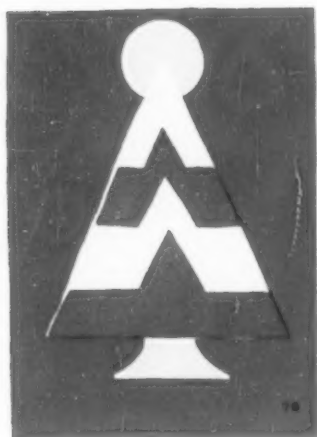


As part of their Junior Red Cross work students of Minneapolis, Minnesota, made thousands of Christmas tree ornaments for their local hospitals. Especially effective were the ninth graders' stars made from tops and bottoms of tin cans. This weight of metal is too dangerous for lower grade children to handle.



Meticulously cut and decorated in tempera, the design motifs are equally lovely on fronts and backs of these little stars of individual creativity. Sleazy materials were ruled out for this project—bookboard and thin wood were preferred. These were part of the huge tree ornament program carried on by the Minneapolis Public Schools when Bess Foster Mather was Senior Consultant in Art.*

*See page 1 of *School Arts*, September 1950.



Three-color stenciled Christmas cards were made in Minneapolis by the seventh graders of Ena W. Converse at Folwell Junior High School and the eighth graders of Blanche K. Baughman of Jordan Junior High School.



Block Print Cards at Home. The top row shows successful one-color block printed Christmas cards printed on colored papers by seventh grade students of Folwell Junior High School in Minneapolis.

Block Print Cards Abroad. From the "Studio of Bamekunst" in Oslo, Norway, Clara P. Reynolds, former Supervisor of Art in the Seattle Public Schools, received four creatively alive hand blocked greeting cards made by the 13-year-old daughter and one other student of Amy Shanrock Strand.

CHRISTMAS SCRIBBLES

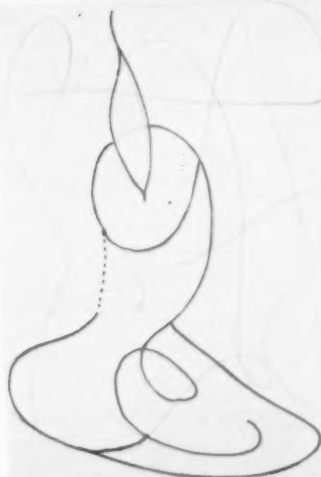
MARGARET REA, Caro, Michigan

"YOU can't teach an old dog new tricks," "Who can be original about Christmas?" "There's nothing new under the sun." To produce original work with these and similar cries echoing in our ears was quite a task for our second year art class. However, the instructor was determined that this year's Christmas problem should be new and definitely turn-of-the-century.

To avoid recurrence of the same old designs we began with scribble drawings. These were done on 9- by 12- inch paper in order that the motifs, when located, would not be too unwieldy to use.

In order that the pupils should not be influenced by stereotyped Christmas decorations we did our scribble drawings early—before even a store window began to show signs of the season. We did a great many, some with eyes open, some with eyes shut, with and without music (no Christmas music). The pupils did not know, at this stage, just what the purpose of these drawings was to be. They were simply loosening-up exercises, in which we frequently indulge.

Then one snowy day immediately after Thanksgiving, the scribbles were produced and handed back to their



owners with a stack of tracing paper and the directions, "Look for Christmas motifs in them."

Then the fun began—"Here's a candle," "Here's a stocking," "I've found some Christmas candy." As soon as the motifs were found they were outlined with black before the student should lose them again in the loop and whorls of the scribble. Then they were traced on the transparent paper, some lines omitted or modified, and others added until a satisfactory design was obtained. Some of the designs were found to be suitable for greeting cards, others for gift wrapping paper, and some for large, decorative Christmas pictures.

The accompanying illustration shows a scribble, and the unit found in it. The dotted lines indicate lines in the final unit which were not in the scribble drawing, but were suggested by it.

Our finished work had a freedom and zest seldom found in Christmas drawings. They were larger, more rhythmic and sure, and each had its own individual interpretation of the holiday symbols—original, different, and yet in keeping with the spirit of Christmas.



CREPE PAPER HOLIDAY WINDOWS

RUSSELL T. ORLANDO

Art Supervisor, Huntington Station, New York

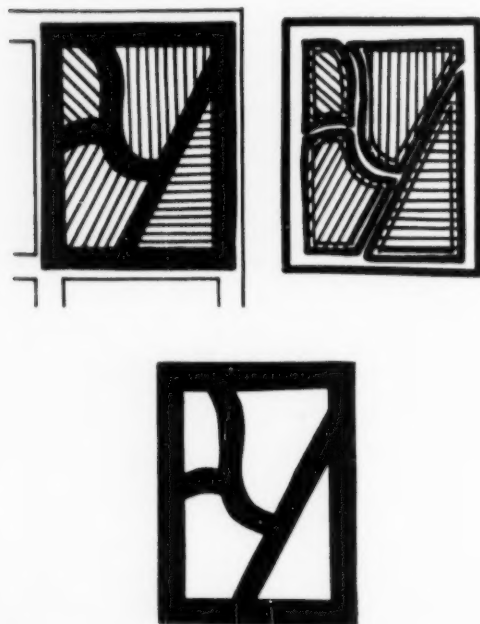
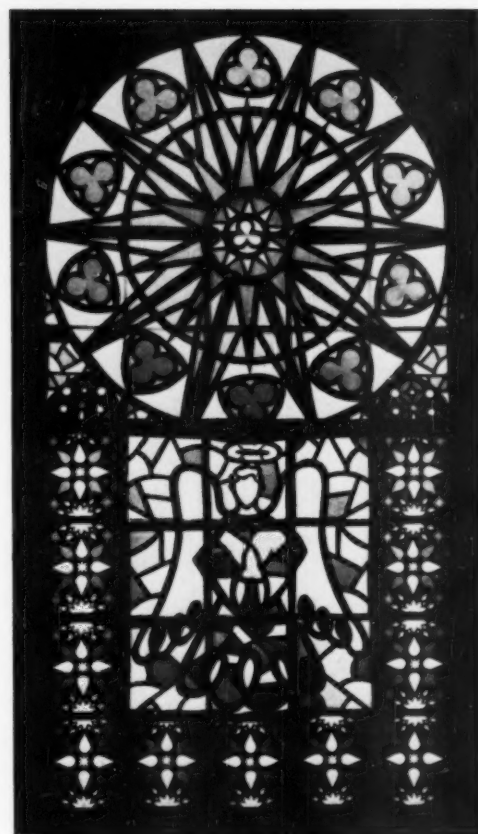
AN INEXPENSIVE experiment involving the use of crepe paper proved to be one of our most worthwhile projects of the year.

Overlooking the main entrance of our South Huntington High School is a large window in full view of the campus. We hit upon the idea of decorating it economically, but festively, with crepe paper for the Easter and Christmas seasons. The lighted window was especially effective at night. It provided the campus with a jewel-like color spot.

The possibility of affixing a stained glass design to the window was proposed to the art students and was received with enthusiasm, from the seventh grades through senior high school. The window dimensions (7½ by 12½ feet) provided the challenge.

The possibilities and limitations of stained glass effects were discussed with the art majors. We strived for a permanent design that would be appropriate for the Easter season as well as the Christmas season.

We decided to cover each pane of glass with a separate panel made of construction paper and crepe paper. The final scale drawing was transferred to large sheets of heavy black construction paper. Since the completed panels were to be fastened to the wooden window frames with tacks, the sections of black paper were cut an inch



larger than the window frames. This allowed for an overlap on which to fasten the tacks.

The "leaded" lines were cut approximately 2 inches in width. Colored crepe paper was then pasted to the filigreed black background and the panels were pressed under several drawing boards to prevent them from warping. Both sides of each panel were then lacquered. Lacquer aided in cementing the colored paper to the background, making the panels more translucent and preventing excessive fading.

All art classes were given an opportunity to contribute their talents. The junior high classes cut the filigreed black panels, using single-edged razor blades. High school classes cut the crepe paper sections, pasted them to the panels, and lacquered them. Several study hall students voluntarily came to the art department and pitched in.

The completed panels were tacked into position for the Easter season and a hall light provided a soft, church-like glow at night.

In evaluating a cooperative venture of this type, three outcomes are noted. Boys and girls engaging in this project learn that unity and harmony are essential. They are challenged with a new technique, a new set of materials that must be harmoniously assembled. The beauty created is transmitted from the physical project itself to the lives of the townspeople in the community.



AN IMPROVED CATHEDRAL WINDOW

HELENA L. COTTERILL, B.S. Ed., Teacher of Art, Willoughby, Ohio

WE HAD spent considerable time studying the various methods of coloring paper windows—such as chalking, colored cellophane, and oiled, colored paper. Our method of the previous year of tinting a very thin, transparent paper with brilliant water color, had not proven satisfactory; the colors were somewhat streaked and the paper had become very dry and cracked. But a method which produced marvelous results with almost incredible simplicity was discovered—one day, as we examined the supply cupboard, eyes rested upon a box of textile paints. These were being used in all sorts of exciting ways so it was decided then and there to do some experimenting.

Our window was brought out of its storage crate and placed on a long table. It then consisted of a center panel picturing the Madonna and her Child, and two end panels of rose window design. The first step was to plan our additions. These consisted of a strip at the bottom of the window approximately 3 feet in width at the bottom and two full length end panels. The latter pictured the angels and the star that hovered over Bethlehem on that

long-ago night. The strip at the bottom simply further extended the previous design.

Patterns were executed on plain white wrapping paper which we get by the roll. When, after careful deliberations, we knew which parts were to be cut away and which ones would remain, the pattern was transferred to large sheets of thin plywood. (The kind used consisted of one thickness of plywood encased in two layers of brown paper.) A keyhole saw cut away the parts which were to be removed, after small holes were bored with brace and bit in the corners of each section to be removed. While the cutting was in process, we were busy visualizing and planning a color scheme. The old paper was removed from the original part of the window so that all might harmonize.

We purchased the available colors of textile paint plus an extra supply of white, which proved to be an excellent idea, inasmuch as the colors are highly concentrated and much more white is needed than one might anticipate. Trying out colors on scraps of the wrapping paper used for patterns gave us the idea of using it for entire background.

(Continued on page 10-a)



STAINED GLASS DESIGN FOR CHILDREN

GISELA COMMANDA, A.R.C.A.
Toronto, Ontario, Canada

A TEACHER is sometimes at a loss how to encourage children to make their paintings odd and effective. Being in this position myself, I hit upon the idea of designs for stained glass windows.



The lead ties of the windows are put in with waterproof black ink (so that they do not run when touched by the water color). The background, or various portions of it, usually have a clear color, so in a sky or plain background, slightly lighter or darker or mixed-with-a-little-of-the-other-color best imitates the rich variations of the same color in real old stained glass. The small fillings and objects or figures are often put in with sepia ink dry brush strokes which makes a contrast to the expanse of pure color.

While the choice was left to the young artists, they preferred biblical or heraldic subjects. The originals of the children's paintings shown were quite large, as much as 2 or 3 feet, and were designed and painted in glass by children from 12 to 14 years. Some good, heraldic examples and photographs of old stained glass windows, to show the general construction, can be looked at now and again but not copied.

THAT HOLY NIGHT

The little star of Bethlehem
Poured forth, that Holy Night,
A beam of Heaven's beauty,
A ray of guiding light.
Three Wise Men from the Orient
Saw the star that day,
It led them to the stable,
Where the new-born baby lay.
A multitude of angels
Descended from on high,
They sang a joyous song,
While gliding through the sky.
They woke the sleeping shepherds,
Told them of the birth,
Told them that the Christ Child,
Was born to all the earth.
They approached the lowly manger
And gazed on God's creation,
"King of Kings, Lord of Lords!"
They knelt in adoration.
He, as the star of Bethlehem,
Was born, that Holy Night,
To lead and guide the world
By a beam of Heaven's light.

—Patricia Gaven
Student of Katherine Tyler
Burchwood, Lake View High
School, Chicago, Illinois

A PAPIER-MÂCHÉ SHRINE

SISTER GRACE AGATHA

St. Brendan's School

Brooklyn, New York

Encouraged by their success in winning the first prize at the Art Crafts Exhibit at the Brooklyn Museum in 1947 for their life-size sculptures of African animals, the boys and girls of St. Brendan's Vacation School in Brooklyn, New York, set out to reproduce the shrine of Our Lady of Fatima in the St. Brendan's Church.

Supervised by Sister Grace Agatha, Principal of St. Brendan's School, the young enthusiasts set to work with hundreds of strips of newspaper and plenty of paste from which they fashioned the large figure, the three shepherd children, and a few sheep. There were long and often discouraging hours of work but the group was finally completed and proudly displayed, winning first prize at the Catholic Youth Organization Craftwork Exhibit held at the Brooklyn Museum in 1948.



Our Lady of Fatima is probably the first of its kind and emphasizes the value of simple materials in third-dimensional work. The material becomes a means of feeling out the form and is not subordinated by the necessity of complicated tools or media.





Removing the muslin the next step is to punch holes for the lacing. Boys at rear are connecting cardboard cores, from a local factory, with tape, then painting them gold to represent organ pipes.

CHRISTMAS BELLS — WITH PAPER TAPE AND FLOODLIGHTS

RAY P. FIRESTONE

Art Teacher, William Penn High School, Harrisburg, Pennsylvania

MOST of the knowledge and skill needed to turn out large decorations is gained through experience and personal inventiveness at the moment of need. The Theatre Arts course in college of course will be of real value if there has been an awakening to the many, many materials which can be put to work in creating, inexpensively, what might otherwise require the outlay of a small fortune.

During the planning stage of an annual Christmas Pageant, we decided to create, inexpensively, a rather dramatic effect through the use of huge bells, red ribbon, winter laurel, and floodlights.

How to make a bell 4 feet tall and 3 or 3½ feet in diameter at the rim was an imposing problem.

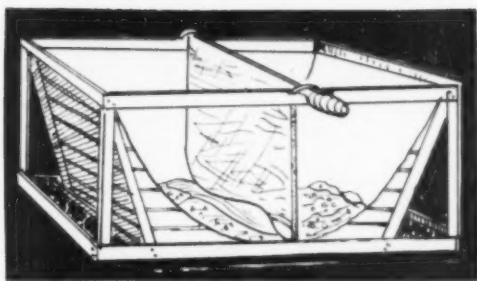
We started by making sketches of various shapes of bells. At last we settled on a rather simple design, similar to a Gothic style still to be heard tingling melodiously from picturesque bell steeples which dot the French landscape.

Next, we made a very careful drawing of the contour of the bell in actual size on large sheets of ¼ inch graph paper, glued together to give us enough working space. This was then traced on a piece of wood and cut out on a jig saw in our wood shop.

After talking over a number of possibilities of construction, we decided to make a cement mold for the bell and cast it by using gummed paper tape, a half of a bell at a time; paste or lace together the halves and treat the bells, as assembled, accordingly.

Now our shop department came into the picture and constructed a box to be used in making the mold. The wooden template, cut out with the jig saw, was then fastened to the top of the box at the center so that it would swing freely back and forth within the box. A handle was fastened to the template to aid in swinging it uniformly.

A few feet of heavy, but pliable, wire screening was on hand as the right proportions of cement and sand were mixed in an old wheelbarrow borrowed from the building custodian. Once the cement was properly mixed, a



Forming the cement mold with the wooden template.

portion of it was poured into the box and the screening was pressed into it as a reinforcement. The remainder of the cement was then poured into the box as we were able to shape the mold with the aid of the swinging template. The bottom of the mold had to be shaped and left to dry and harden partially before succeeding parts of the side could be built-up and shaped. As the cement gradually hardened, we continued to swivel the template, periodically, in order to be assured of a uniform shape. The thickness of the mold was 3 to 3½ inches.

At this point it is well to bring out this fact that we learned: a cement mold of this thickness is extremely heavy and cumbersome; therefore it should be constructed in a room in which you intend to complete the project.

When the cement mold had become sufficiently dry, we fitted three pieces of unbleached muslin into the mold. Wetting the muslin in advance helped to get a smoother fit. We allowed a few inches of muslin to drape over the edges of the mold so that it might be easier to remove the paper form from the mold, should it have a tendency to stick.

Once the muslin was placed in the mold we brought our gummed paper tape, 3-inch width, onto the scene. With the aid of a bucket we ran rather lengthy strips of tape through water, similar to the method used by a photographer in washing negatives.

We began pasting the tape at the top and in the center of the mold and pressed it right on down to the rim of the bell, pressing firmly against the muslin. Succeeding strips were laid so as to overlap the preceding, and working to the left and right of the center strip alternately until one complete layer was in the mold. Without waiting for the first layer to dry, a second and a third layer and last layer were placed in the mold. We found that three layers were necessary in order to have the proper rigidity for the bells to hold their shape.

By the following morning it was a simple matter to lift the paper form right out of the mold. We carefully pulled the muslin from the paper form and repeated the process for the second half of our bell.

We divided a group of boys into teams. Two or three were the molders, the punchers and lacers or painters. The punchers, using leather punches, placed neat holes all along the inside edge of each half of a bell—about ½ inch from the edge. The lacers, using braiding cord,

laced the two halves together. Finally, another boy ran two or three strips of paper tape over the lacing and our bell was assembled and ready for paint.

In order to stiffen the paper bells a bit more, which really isn't too necessary since the paper tape becomes very hard and stiff by itself, we gave the bells a coat of shellac, thinned slightly with alcohol. Following a drying period, we painted the bell with gold paint both inside and out. One coat seemed ample.

While these final steps were going along rather smoothly, we were thinking of how we could put some sort of indirect lighting into each bell. We bought a dozen balloons, round ones, and inflated them. We then covered the balloons with our trusty gummed paper tape. When the tape dried we deflated the balloons, and we had nice, round, hollow bell clappers into which we fastened an electrical socket and flood bulb. When finally attached to the inside of the bell, we ran the electric cord up the clapper rod and we had a most handsome indirect light which puzzled quite a few persons who could not figure out the source of the light. The clappers were also painted gold.

A stout rope was dropped from a skylight in the center of the auditorium. We tied three of our bells to the rope at varied elevations in order to make a pleasing arrangement. Red ribbon was fastened above the uppermost bell. When everything was adjusted we gave our masterpiece a final touch. We quickly sprayed fixatif on the cotton batting, atop each bell, and sprinkled a few handfuls of silver sparkling tinsel over it. Then the entire decorative design with streamers of fresh laurel attached, just beneath the knot in the red ribbon and stretching to eight or ten points in the auditorium, was hoisted over head. Needless to say, when the light director darkened the house lights and threw on the floodlights in our bells, along with a few colored floods strategically placed about the balcony, we were all very much surprised and pleased.

Acknowledgements to: Miss Naomi Morelock and Mr. Jerome Getty, of the Harrisburg School District, who gave able assistance as the project developed.



Bell clapper with floodlight installed.



Old English letters cut from gold paper and three angelic choir boys of crepe paper introduced our display.

"DECK THE HALLS"

CECILIA H. PEIKERT

Illinois State Normal University, Illinois

TO MOST of us our traditional Christmas pictures and objects are comfortable as old friends. We eagerly unearth and dust off each one, happy to see them again, but slightly dismayed to find that like old friends they are not so fresh and new as they once were. However, it is possible to disguise the signs of age and make them appear not only new but more exciting than ever.

Such a venture was carried out on our campus. The fact that the display described was housed in six large, lighted, built-in cases in the lobby of our library need not deter those who have nothing but a bulletin board or window sill as a foundation for such a purpose. It will adapt itself readily to either.

Because Christmas carols are so much a part of the season—so well represent every aspect of it—we decided upon this for the central theme of the display. The old, familiar carols known to every child were selected. Those we chose were: "Adeste Fidelis," "It Came Upon the Midnight Clear," "Silent Night, Holy Night," "O Tannenbaum," "We Three Kings of Orient Are," "O Little Town of Bethlehem," and "While Angels Watched Their Flocks."

A heavy grade of white drawing paper 18 by 24 inches was transformed into sheets of music by ruling with gray ink and filling in the actual notes of the carols. The edges of these sheets were burned slightly to give the appearance of age. This work of art was then ruthlessly pierced through the center and pieces were torn back from that point, but not detached. These edges were curled back over a pencil until they formed a frame.

Two methods were followed from this point in finishing the displays. For the simpler illustrations a picture appropriate to the carol was placed back of the opening in the song sheet, completing that particular carol. In the more elaborate illustrations, actual figures were used. Blue cellophane was first placed back of each opening in the song sheets. A scene using Mary, Joseph, and the crib served for "Silent Night." "It Came Upon the Midnight Clear" was illustrated with one angel fashioned in a most modern way of plastic and aluminum. "O Tannenbaum" was represented by a modernistic, spongy, green, conventionalized tree complete with small packages at its base. "We Three Kings of Orient Are" pictured the three Magi advancing towards the star. Figures used were purchased at the variety store but because their finish was so poor, all were repainted in oils.

Old English letters cut from gold paper and fastened to white scrolls formed the names of the carols and added dignity to the display.

In order to focus attention upon each scene we felt that lighting was necessary. This amateur job of extension cords, tin cans, and mirrors for reflectors was well hidden behind bases of white bristol board. Light, therefore, came from below each scene in such a way as to cast shadows of the figures, and the blue cellophane gave the scenes a somewhat ethereal quality.

To introduce the display a group of three angelic choir boys fashioned from crepe paper, rubber cement, and patience were stationed in front of golden pipes representing an organ. These pipes were mailing tubes covered with gold paper and cut in unequal lengths to give the desired effect.



A heavy grade of white drawing paper was transformed into sheets of old manuscript music.



WE DECORATE THE GYM

BERTHA ELEEDA MALCOLM, Art Teacher

GRACE M. BUTLER, Supervisor

Niagara Falls, New York

SEVERAL times each year the gym requires a "new look" when the junior or senior class takes over. Much preparation and planning has been necessary before the orchestra plays its first "jive."

Weeks before the dance, the theme is selected, and before long, classes are busy making their first sketches. Very soon enlargements are made on the brown wrapping paper, many approximately 8 to 10 feet high, remembering the wide expanse of wall space, the height of the ceiling, etc. White chalk was used for the drawing on the brown wrapping paper and then poster paints were used for painting the figures and snowmen. The lettering, "Merry Christmas and Happy New Year," was painted red and green with white for the snow effect. The basketball baskets always create a problem. Here we painted the supporting boards a blue and then put on silver metallic stars which solved the problem in a satisfactory manner.

The lower part of the walls are of yellow brick. Much patience and "stick-to-itiveness" is required when the

pupils "hang" the large cut-outs. Scotch tape is just out of the question, as the bricks are rough; the room temperature changes; the cut-outs are too heavy. The only satisfactory method we have found is in using a nail which is hammered into the cement between the bricks. Bent nails result if the nails are not held at an angle when hammered. Hurt fingers from girls inexperienced in using hammers; soiled fingers and faces; weary committee members; but all in the fun of helping transform the gym ready for the excited junior class members.

The invitations, favors, and dance programs were made by other committees in keeping with the snowman theme.

Comments like the following are heard: "Oh! Isn't it lovely!" "There's the figure Shirley painted!" "Where's my snowman?" "Never expected it would look like this!" "And see the snowballs!" "Much nicer than last year, isn't it?"

Materials used: Brown wrapping paper, 24 by 36 inches
Poster paint
Metallic paper
Chalk



A simple and direct method of making effective, large scale murals, backgrounds, or stage sets for any seasonal or holiday festivity.

A CHRISTMAS MURAL

MILDRED E. PRATT

Art Supervisor

New Brighton, Pennsylvania



SELDOM has a school project brought as much enjoyment to our community as the Christmas mural we made for the front of our school building.

For several years our art and manual arts classes have worked together to produce attractive Christmas displays to be used on the lawn or building. Each year the project has grown more elaborate. Now it is an annual event which is enjoyed not only by our own but neighboring towns as well.

In planning this year's display, we decided to use a choir of heavenly angels surrounded by clouds, against a sky of dark blue with sparkling stars. The town of Bethlehem was to appear as a silhouette below. We decided our mural should be large enough to be seen easily from a distance and well lighted to bring out its sparkling beauty.

Plywood was used for the construction and it was painted back and front as protection against the weather. It was made in sections so that it could be moved between the art room and shop for various stages of cutting and painting. Each angel measured nine feet from the bottom of the white robes to the top of the gold wings. Their

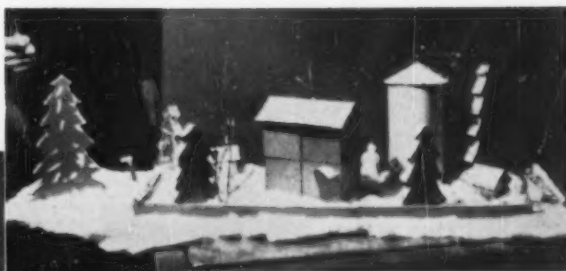
faces were painted in oils by several of the girls, whose special talents in portrait painting gave the realistic appearance that appealed to the public. The robes, wings and stars were sprinkled with diamond dust (ground glass) while the enamel paint was still wet.

Our manual arts instructor, Mr. Ivan Coene, spent many hours with the boys of his department cutting the seven different sections. A space of 4 inches was left between each section to take care of the flood lights used for the indirect lighting. From under the top cloud the brightest light shone down to cast a heavenly glow from above. The finished project measured 25 feet high and 16 feet wide, and was set 9 feet above level of the ground.

With the cooperation of the music department an amplifier was set up in the building and Christmas carol records were played every night for two weeks.

The interest of the entire student body and faculty was evident as they saw the work progress from day to day. With the wonderful cooperation of our superintendent, Mr. E. B. McNitt, and the interest of the members of our school board, our unusual display was made possible.

HOLIDAY TABLE DECORATIONS



HELENE CALLICOTTE
CONDON

Fine Arts Department, New
Jersey School for the Deaf

Angels made of tin cans and a miniature country snow scene with houses of wooden blocks, tree silhouettes of wood and twigs. Snowmen are cast from a rubber mold, the snow is cotton and the roofs are construction paper.

IN THE New Jersey School for the Deaf the girls and boys look forward to their birthdays just the same as thousands of normal children do. The school is a residential one, and it would be impossible to have some 350 individual birthday parties. To meet this need, monthly birthday tables are arranged the third Wednesday of each month at dinner in the main dining room. Each boy and girl, who has a birthday during that month, finds a special place at the table with place cards, favors, and center table decorations.

The decorations are made by one of the art classes. Different ideas must be worked out each year, as the same children sit at the same months' table for several years. It is most convenient to turn to the special days or holidays for inspiration. Some months offer numerous suggestions, while a few do not have outstanding or traditional days. Suggested themes are:

September: "Back to School" and "Baseball"
October: "Columbus Day" and always "Halloween"
November: "Fall Season" and "Thanksgiving"
December: Numerous Christmas subjects
January: "Snowmen," "Skiing," "Winter Landscapes"
February: "Patriotic Subjects" and "Valentine"
March: "St. Patrick's Day"
April: "Easter" and "April Showers"
May: "May Pole" and "Spring Flowers"
June: "Circus" and "Vacation Time"

July is combined with June and August with September, in order not to leave out the children with birthdays during these two months.

Although the same subject may be used each year, different interpretations of the traditional symbols are enough to give variety. For example, "Thanksgiving," a serious subject which can be made beautiful in an Indian theme, a horn of plenty, real vegetables or fruit in an arrangement, or innovations of the pilgrim customs.

Each subject may be interpreted in ten or more various mediums, such as pipe cleaner figures, subjects modeled

of paper pulp or clay or plaster, cut paper figures and place mats, wooden silhouettes, newspaper or wooden armatures covered, miniature scenes, tin or metallic paper figures, and silk screened napkins and place mats. By using these mediums the table should be both individualistic and creative, having no resemblance to decorative articles found in the commercial shops.

The children like the human element in their decorations, besides the fun in making the figures with various personalities. One of our most interesting tables was in celebration of a victorious girls basketball team. For this, individual basketball girls, in action poses, were dressed in crepe paper uniforms of the school colors. Pipe cleaners were used to make the little figures. The heads and basketballs were made of rolled paper pulp and covered with flesh colored and brown crepe paper. The center piece was a replica of the basketball court with two teams of larger pipe cleaner figures. The same type of figures were made to illustrate "April Showers." The girls wore colorful raincoats and carried umbrellas using swab sticks and tooth picks for handles. The larger rain figures for the center had English walnut shell heads. One January table had pipe cleaner skiers stapled over little pieces of cotton, to represent snow, on each place card. The figures were covered with candlewick yarn to give them the feeling of warm ski costumes. The center piece was a hill of newspaper foundation covered with cotton to hold numerous figures and a ski jump cut of construction paper. Little pieces of evergreen trees were placed at the sides and ends to give it a natural look.

Modeled pieces make most interesting center decorations. Paper pulp is perhaps the cleanest medium for children to work with and is light weight when dry. One large (10 inches) rabbit was modeled originally to hold a paint brush and a decorated blow-out egg shell. The next year the same rabbit was used, but in the role of a mother wearing a fancy Easter bonnet of felt and carrying a silk parasol. Junior size rabbits of paper pulp were made for each place. Clay modeled snowmen can have very

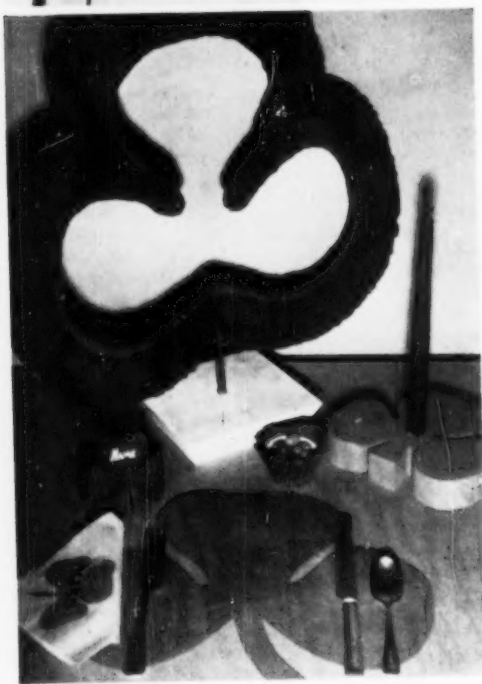


amusing personalities. Use a heavy wire armature to support action-posed arms and heads. After the clay has dried all the way through, decorate with showcard paint. Smaller snowmen made from a rubber mold and plaster are cute favors when placed on a circle of blue cardboard for the place card. To replace the traditional candy cup favors, the small snowmen can carry peppermint sticks. These can be tied on with red wool craft yarn, thus giving each tiny figure a gay scarf.

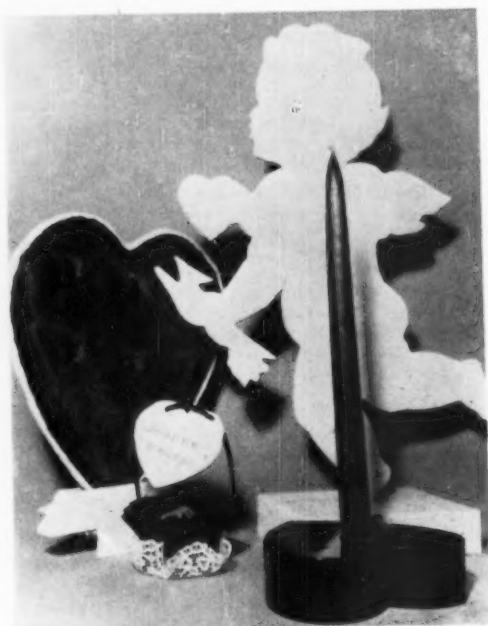
Armatures of both paper and wooden sticks make a quick foundation for less graceful but effective figures. Paper rolled up, bent in the center, and stapled to heavy cardboard or a block of wood is perfect for Halloween Ghosts. Drape a rag over the paper form and tie a black cord around the neck and paint large eyes on the cloth. Large snowmen can also be made by wadding three different sizes of newspaper, tying them together with string, and covering with cotton batting. Take small sticks about a half inch wide and the desired length, nail together for a hunched back old witch. Use a small wad of paper for the head, covered with crepe paper. Dress her with crisp crepe paper dress, raffia, or yarn hair stringing down, and a construction paper traditional witch hat. Place her hand on a trimmed-down twig to represent a crooked staff, while she leans over a large pot made of papier-mâché molded over a cup, and paint the outside black and the inside red. Suspend with black cord from three dowel sticks tied at the top like a tripod, and under the pot place a crepe paper fire.

Wood can also be used for simple silhouettes of cupids, turkeys, and Christmas trees; usually plywood is best for this. Thicker pieces of wood make decorative candle holders when cut in shapes of hearts, shamrocks, patriotic shields, letters, and numbers. These wooden forms can be painted with either showcard paint or enamel. One time

Our Thanksgiving centerpiece was a mannequin from the sewing department dressed as a pilgrim woman. Valentines suggested a plywood cupid, wooden candle holder, and a quilted heart.



St. Patrick's utilized the shamrock in crepe paper on a wire frame and as a wooden candle holder. Place mat and place cards were of cut paper and napkins were silk screen printed.



we padded a plywood heart shape with red satin and buttons, and covered the edge, where the tack heads show, with white or red cotton roving adhered with household cement. Heavy wire, like coat hangers, may be bent into shapes and covered with crepe paper pleated on the sewing machine, as we made a shamrock.

One November we borrowed a small sized mannequin from the sewing department, and the girls dressed her like a pilgrim for the center of the table.

Many miniature landscapes and scenes can be assembled by using blocks of wood for houses with twigs of bushes for trees. Construction paper roofs and porches make interesting architectural exercises. Replicas of the school buildings are good for a "Back to School" scene.

It is often difficult to find the correctly decorated paper napkins to harmonize with the subject you wish to carry out. Try silk screen printing a design on plain napkins. This can be especially effective when using school initials or mascots. It is also an interesting way to decorate place mats, when a large number are needed, as in our case of the two months combined for the one birthday table.

Last, but perhaps the easiest to make in the elementary grades, are the interesting forms which can be made of construction paper and heavy white paper colored with crayons. If cut double the forms will stand alone. These make nice place cards, as well as center pieces, in the form of clowns, shamrocks, hearts, turkeys, pumpkins, etc. Place mats cut in decorative forms add interest to the table, and make a change from the traditional 12 by 18 inch rectangles. By gluing the paper in three dimensional forms, interesting Christmas angels and trees can be made. Metallic papers add variety for the children.

There are so many possibilities in making interesting and varied decorations, one could keep on experimenting with materials and ideas for many years without repeating or copying from the commercial companies.



A pipe cleaner figure with walnut head, crepe paper clothes and umbrella carried out the seasonal idea of "April Show-ers."

A paper pulp rabbit with a paint brush and jars was surrounded by decorated eggs in paper grass.



Mrs. Rabbit and junior stroll in the Easter Parade wearing beribboned felt hat and carrying a silk parasol.

VALENTINES

CUTTING VALENTINE LACE An Educational Experience

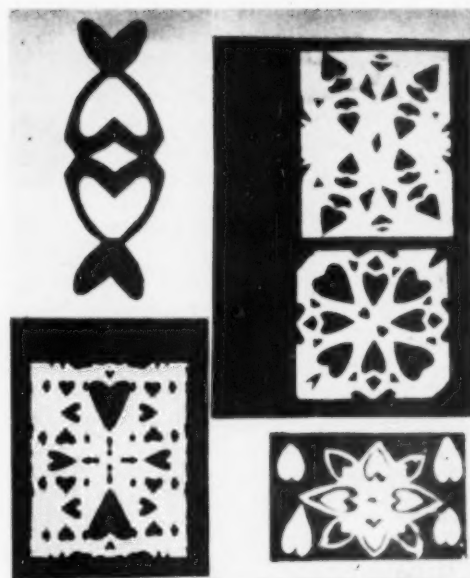
JESSIE TODD

Laboratory School, University of Chicago

A VALENTINE

I wish I were a valentine,
All prettied up with lace,
With a big wide smile,
All over my face.
The cutest little valentine
On all St. Valentine Day
The cutest little valentine
And, oh, so very gay.

Written by Brenda Berman—Age 9
Laboratory School, University of Chicago



Which is more educational . . . to buy paper doilies ready-made or to have children learn to cut their own valentine lace?

We cut our own Valentine lace and found it had many educational advantages.

1. **LEARNING.** Children forget how to cut a heart from one Valentine's Day to the next. It took the teacher 1½ minutes to show them again how to cut a heart. In 5 minutes she showed them how to fold a paper diagonally and cut hearts on the fold, how to cut a heart that is fastened together on the side so that it opens like a book, and how to cut a heart that opens at the top. Bob changed it so that his design had smaller hearts fastened to the larger ones. (Lower right-hand corner.)

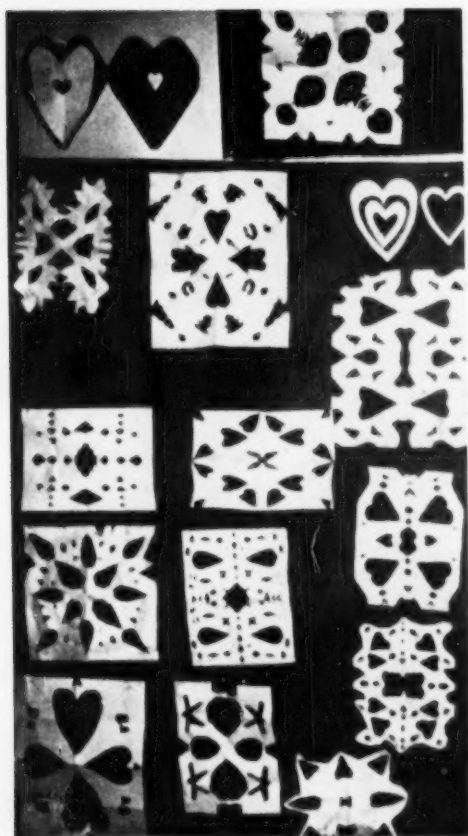
2. After the learning from the teacher came the **INVENTING.** The illustration shows how children invented designs by folding the paper in different ways and cutting holes. Sometimes they cut rows of little, round holes. When pasted on red, the effect was that of little dots.

3. **SHARING.** By pinning their valentines on these mounts as the class period progressed, they shared their experiences with each other.

4. **BEING INSPIRED.** The children were being inspired by the work of others.

5. **BEING HELPFUL BY SHOWING ANOTHER HOW TO DO SOMETHING.** Such remarks as these were heard: "Mary, please show me how you cut yours." Mary sat with her friend and helped her.

6. **MAKING PRACTICAL USE OF WHAT WAS LEARNED.** This class period was 45 minutes long. Before school and at home after this art lesson, children used the lace to make valentines with original verses. They covered a hat box with lace for the room Valentine Box.





PATRIOTIC APRONS OF PUFFED TISSUE PAPER

MARY H. APPLGATE

Shamokin, Pennsylvania

WE USED a sheet of white tissue paper about 28 inches long and 16 inches wide. On the bottom we drew a big shield about 18 inches long at the longest part and 16 inches wide at widest part. On the stripes at the bottom, which were about an inch wide, we puffed tissue paper on both red and white stripes. To puff tissue paper, put paste, a small amount at a time, on one under-edge of a strip cut a little larger than the area to be covered. Place along edge of stripe, gather the edge as you work. When you have reached the end of the stripe then gather or puff the lower edge by putting on paste a small amount at a time, and gathering it in as

you go. On some we merely puffed the white stripes, coloring the red ones flat with red crayon.

In the part above the stripe the field of blue was colored with crayon, leaving the rows of white stars. This forms the yoke; white ties of tissue paper are pasted to the sides.

Above the yoke we have a smaller shield for a bib. This shield or bib can be 12 inches from tip to point at bottom and about 9 inches wide. Here again we had a blue field with white stars.

A ruffle of white tissue paper was gathered and pasted to the underside, going completely around the apron.

WHEN YOU USE STARS AND STRIPES

Never use them in the same arrangement as those of our flag. When the flag is used for decoration it must never be put to functional use. It

should be used only as the flag of our country. It must bear the correct number of stars and stripes and be displayed only according to rule.



EGGHEADS ALL

DORIS SCHAFER, Alhambra, California

MAKING egg faces can be enjoyed by children of all ages. It also lets you "have your egg and eat it, too," for the egg's contents are blown out and only the shell is used. To blow out an egg, make a pinhole at one end of the egg and a larger hole at the other end. Holding the egg over a bowl, blow into the pinhole. In time, the egg will come out. Wash the eggshell thoroughly and let it dry. When completely dry the egg may be dyed in a very weak solution of red vegetable coloring (some eggs may also be dyed yellow, brown, red-brown, or left natural, depending on what they are going to represent).

When the egg is dry it may be decorated. Fur, cotton, crepe paper, and construction paper make realistic hair. Eyes, noses, and mouths can be made of paper, cellophane, sequins, or small buttons and beads. Various bottle caps, paper, feathers, and other decorations can be used to make hats. Half of a ping pong ball is useful for making a hat with a round crown, such as a derby. Household cement makes an ideal adhesive for fastening the decorations to the eggshell. It dries quickly and holds well. When the eggs are finished they can be placed in paper collars about 5 inches long. The ends of the collars fasten with interlocking slots. With good care these Easter decorations will last indefinitely.

THE EGG AND EASTER

JOSEPH CHARLES SALAK, Chicago, Illinois

THIS Easter 1950 is the nineteen hundred and seventeenth anniversary of the first Easter. The name Easter, festival of man's redemption, probably antedates the resurrection of Christ. Our English word "Easter" is borrowed from pre-Christian Anglo-Saxon days as are the names for the days of the week, viz.: Sun's day; Moon's day; Tiw's (Mars) day; Wodin's day; Thor's day; Frigg's (Wodin's wife's) day, and Saturn's day.

Oestra, the beautiful fairy-like goddess of Spring for ancient Anglo-Saxons, not only was the promise of fertility, and new life, but according to legend changed her pet bird into a rabbit. The elusive hare continues to build his nest like a bird and being of a generous nature fills it with bright colored eggs which children search for at Easter time. Persians, Egyptians, Greeks, Gauls, and Romans continued this belief that new life was within the egg. Christian people, after the resurrection of Christ, compared the egg to his tomb. Roasted eggs were a special dish at the Passover seder table of the early Hebrews who considered them as being symbolic of creation and new life.

Our American Indian was probably one of the first to cast off old apparel and don new attire in observation of the springtime festival, a practice commercialized in our modern Easter parade.

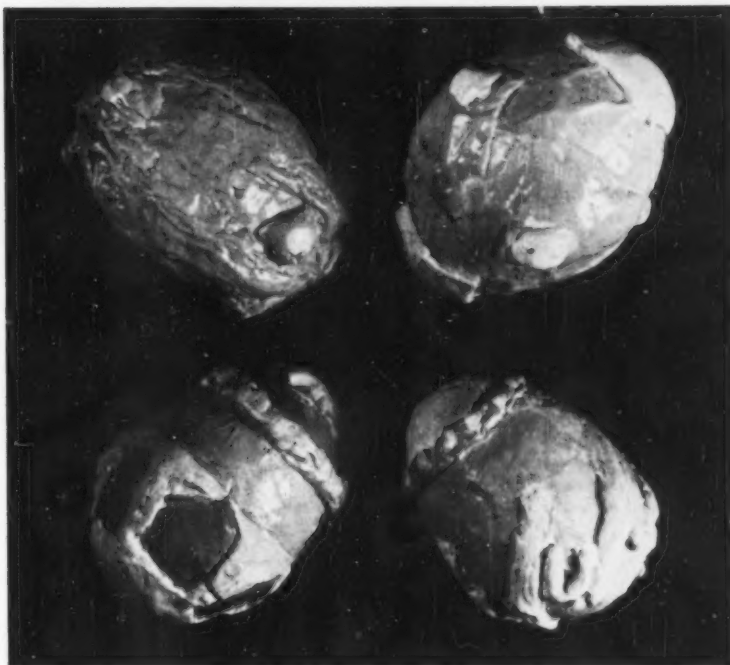
Over eighty years ago our American forebears really worked over their Easter day preparations and started shortly after one Easter to prepare for the next. They gathered berries, bits of bark, grasses and herbs to be set aside for egg-dyeing. Pure yellow was made from laurel leaves and dye-flower; yellow-green was produced by the catkins from poplars, the bark of Black Jack, or scrub oak and red maple bark was steeped into boiling water to achieve black; vivid red from lichen or dyer's moss; bright blues from the indigo; green from indigo, hickory bark, and laurel leaves; cedar tips and lilac leaves became a deep purple; and soft browns from an extract of walnut leaves. These became the first primitive package of dye supplied by nature. They are still available for those who enjoy tramping through the woodland and hunting for them.

(Continued on page 12-a)

THE EASTER EGG . . . An Opportunity for Structural Design

MARIA K. GERSTMAN
Marion, Iowa

With paper, cotton, and boiled starch a new surface is built on top of the original shell.



WE UNDERSTAND that structural design is a design that conforms to the surface structure of an object. But how will we explain that to a child? To do it successfully, we have to actually show how such a design may develop.

A project that lends itself to just such an exposition, and one that utilizes the excitement and anticipation that greets the holiday season and the coming of spring, is the designing of an Easter egg. With a slight variation in the choice of material, this project is easily adaptable to the educational level of lower as well as upper grades. While the student of the lower grade will best use newspaper strips and heavy blotters (rainbow color assortment) with the boiled starch for his papier mâché creations, the student of the upper grade may substitute cotton for the blotting paper in order to obtain a strong relief effect.

The preparation is the same for students who are either beginners or advanced. Each child is supplied with a few sheets of newspaper to cover and protect his desk, a piece of waxed paper to work on, a paper cup into which he receives some boiled starch (medium thick), additional newspaper or paper towel for the papier mâché, and either tinted blotters (not more than two or three harmonious colors) or a small quantity of cotton (the type that is used in bandages or for toilet purposes) which the child should fold into a clean handkerchief while not in use. Having brought two hard-boiled eggs from home—one as a substitute in case of an accident to the first one—the child is ready for action.

The first step consists of tearing paper into small pieces or into narrow strips that are separately laid upon the

waxed paper and thoroughly moistened with the starch. (In case the the product is not to be painted, only the blank part of the newspaper or paper towels should be employed.) These softened paper fragments then are laid evenly over the whole surface of the egg. The papier mâché is left to dry for twenty-four hours and the beginning of this drying period—the second part of the class period—offers the strategic moment for discussion.

It is easy to see that if the new surface of the egg had been built with paper scraps of various colors, it would, in itself, have produced some kind of a structural design, however boring to the eye because of its similar parts and their haphazard arrangement. How could the monotony be removed, yet the structural idea be preserved? The children themselves should find the answer. It may be done by choosing fragments of different size, shape, and color, which combined and rhythmically repeated—because of the formal balance of the egg structure—produce a form movement that results in the building of the egg surface! There are more questions to ask and they all should receive individual consideration: Which areas on the egg are emphasized by their unique location? Which color is to dominate? What factors determine how often a form-group is to be repeated for a best result?

When the second part of the project—the designing—begins with the next art lesson, each child should have an approximate idea in mind of what he intends to do. For the ones working with blotters, the task consists of tearing one, two, or three, differently shaped fragments from the blotter (the paper must be torn, not cut, for better adhesion to the first layer of paper). These fragments are

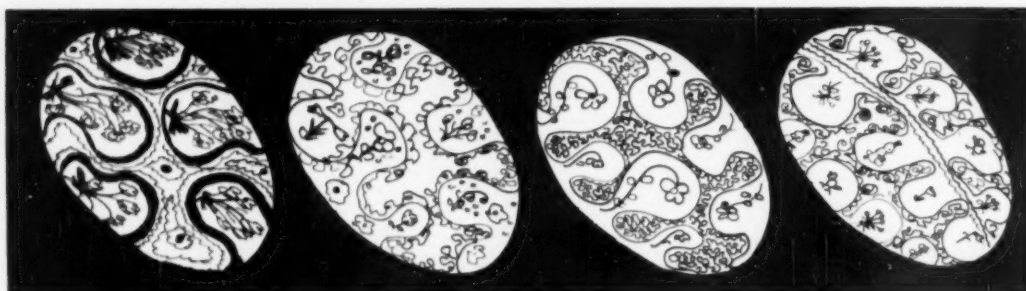
held against the egg surface to match them for size as well as to determine the number of units necessary for the design. When the fragments are adjusted, they may be duplicated by holding them upon other blotter paper which is torn accordingly. Because of the thickness and therefore resulting inaccuracy, it is not practical to tear more than two layers at a time; however, since a form-group usually is not repeated more than three or four times, such time saving procedure is unnecessary.

When the layout of the design has been made, the paper fragments are thoroughly wetted on both sides with the starch paste and separately laid upon the waxed paper to absorb as much as possible of the moisture. Completely softened, the pieces then are lifted onto the egg surface where they are molded and pressed against the background. The pastel colors of the blotters, which do not "run" if the starch is not hot, do not have to be painted but may be glazed, together with the white background, for a glossy appearance and better wear. If cotton is used instead of blotting paper, small tufts of cotton are moistened with a little starch, pulled and

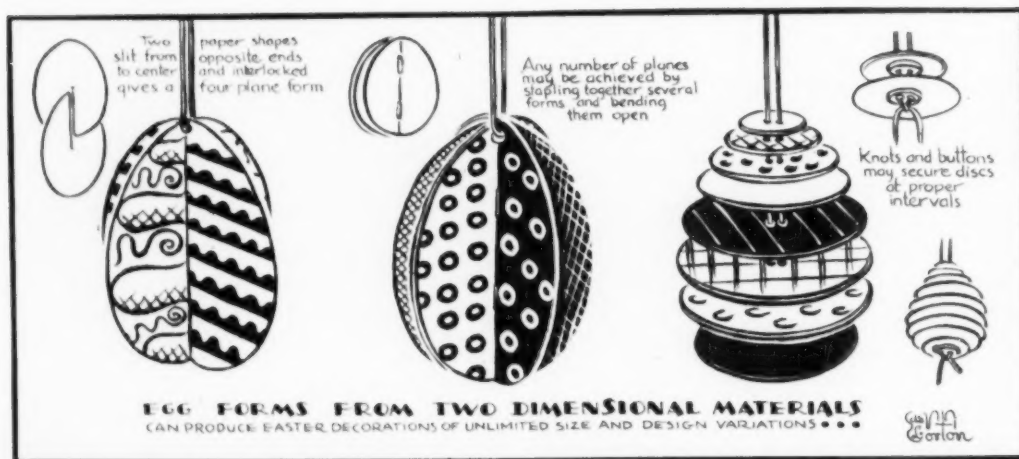
pressed into shape, squeezed to remove excess moisture, and laid onto the egg surface where a final shaping takes place.

After the second layer hardens, it combines with the first. The egg may be cut apart with a sharp knife after the dividing line has carefully been drawn and incised. The edible part of the egg is removed and a paper strip is pasted inside one of the shells along its cut edge, in such a manner that half of its width protrudes and forms a wedge over which the other shell is slipped to close the egg. (Cardboard or strong drawing paper is good for this purpose.)

Only after the egg is emptied should painting be done. The student then is free to work with tempera colors and to paint according to his heart's desire the colors that to him interpret Spring. When the colors are dry, the shells are glazed and the Easter egg is completed and ready for use. To the child who has "built" a surface with his design, no further explanation of "Structural Design" is necessary. The name has stopped being mere words and now signifies an experience.



Easter inspires all sorts of creative work among the young students of Jessie Todd at the Laboratory School, University of Chicago. Finding suitable all-over designs for Easter eggs resulted in the free flowing patterns above.



(Continued from cover 2)

You select the basic craft subject to use, turn to the section, and find a wide variety of things to make and how to make them.

Order your copy today and keep it handy in your classroom or library—it will give you many useful ideas and helpful suggestions.

Send \$3.50 to Creative Hands Book Shop, 1010 Printers Building, Worcester 8, Mass.

How to Make Gloves by Eunice Close. Charles T. Branford Company, Boston, Mass. 92 pages. Size, 9 by 6 inches. Price, \$2.00.

Here is a manual of glove-making that points the way to the creation of all kinds of gloves with diagrams, photographs, and step-by-step instructions. First we are familiarized with the terms used in glove-making and then shown how to put them into use in making gloves for dress, for evening wear, for work, for gardening. Gloves for every member of the family can be made by following the clear directions that include such professional details as the insertion of a press stud, shaping and stitching of wrist edges, and the finishing of button-holes. Instructions for measuring the hand, drawing around it, and making basic patterns that can be fitted to all needs help the beginner to achieve the successful results that is the goal of every craftsman.

Send \$2.00 for your copy of **HOW TO MAKE GLOVES** to Creative Hands Book Shop, 1010 Printers Bldg., Worcester 8, Mass.

Drawing for Fun by Stearn, Stockburger, Marein, and Di Giacomo. Sentinel Book Publishers, New York. 95 pages. Size, 5½ by 7½ inches. Price, \$1.25.

This publication meets the often-expressed need of students who wish to explore briefly the various fields of art expression in search of the one best-suited to individual abilities. Instruction is simple, with many illustrations that highlight such key subjects as materials, techniques, composition, perspective drawing, attention, convincing qualities, technique, lettering, and rendering. The chapter on design of letters shows popular type faces as well as styles of hand-lettering that express the personality of the advertising organization. The final section on cartooning and caricature shows the speaking ability of simple lines skillfully used.

Excellent for the hobbyist as well as for vocational guidance, **DRAWING FOR FUN** will find an important place in your library. Send \$1.25 for your copy to Creative Hands Book Shop, 1010 Printers Bldg., Worcester 8, Mass.

(Continued on page 10-a)

The Perry Pictures

Teachers agree that picture study is needed today more than ever. Why not study a beautiful picture every month, bringing something constructive into the life of the child? The Perry Pictures are excellent for this purpose—lovely sepia reproductions, and so inexpensive.



Sample and list of small colored pictures for a 3 cent stamp.

The Perry Pictures Company Box 10 Malden, Mass.

For 60 cents we will send 30 art subjects, or 30 for children, or 30 on the Pilgrims and Columbus, size 5½ x 8.

56-page CATALOG for 25 cents, 1600 small illustrations in it and sample pictures.



MILTON BRADLEY COMPANY • SPRINGFIELD 2, MASS.
Boston • Chicago • Philadelphia

Tru-tone NO-ROLL CRAYONS

Give full scope
to artistic
expression

Within this newly designed, more attractive box, experienced art instructors will recognize the same fine-quality Milton Bradley Tru-tone No-Roll Crayons which have become an established standard for all-around use.

These large, pressed crayons give brilliant tone values with a minimum of pressure, colors blend easily—and the pioneer "No-Roll" shape facilitates broadline effects. And, too, the "No Roll" feature helps prevent breakage and extra clean-up chores. Illustrated is the newly packaged No. 9196 Deluxe assortment of 16 colors, including the new "Flesh" tone for added realism.



The Puppeteers of America

A NON-PROFIT ORGANIZATION FOUNDED IN 1937

MAINTAINS—A free circulating library—Free traveling educational exhibits—A staff of consultants to assist members with technical problems.

PUBLISHES—Its own magazine—*Puppetry Journal*.

SPONSORS—An annual Festival and a Workshop-Institute for Professionals, Teachers, Amateurs, Hobbyists, Therapists.

ADULT, JUNIOR, AND GROUP MEMBERSHIPS

1951 Festival—June 26 through June 29

1951 Institute—June 30 through July 7

At Western College, Oxford, Ohio

For information write

WILLIAM IRELAND DUNCAN

Theatre Studio Western College

IT'S TRUE! THE CONVERTIBLE is 2 Kilns in 1.

- A top loader for plates, etc.
- A front loader for figurines, etc.
- It's lightweight.
- It's compact (apartment or kitchen use).
- It's a plug-in.
- It's quality.
- It's guaranteed.

It's the Hobbyists' Dream Come True.

By Rogers—makers of the famous Rogers and Barclay lines.

ROGERS ELECTRIC KILNS

8029 York Road • Elkins Park, Penna.
Schools • Studios • Hobbyists

See your dealer. If he cannot supply you, write direct

EVERYTHING FOR LEATHERCRAFT
Tools—Lacing—Accessories—Instruction Books—Patterns
TOOLING AND NON-TOOLING CRAFT LEATHER
Calf—Goat—Morocco—Sheep—Skivers
CARVING COWHIDE—Backs—Sides—Shoulders
COMPLETE KITS READY TO ASSEMBLE
Wallets—Keycases—Coin Purses—Link Belts
Write today for our latest Catalogue... It's FREE
CROWN LEATHER CO. 29 Spruce St., New York 7



A unique treasury for every art teacher

Symbols, Signs and Signets

by ERNST LEHNER

This practical handbook, beautiful visual guide reproduces and explains over 1350 of the leading signs, seals and symbols developed by man through the ages—from the cave dwellers' pictorial shorthand, intricate heraldic devices, to today's cattle brands and printers' marks.



A mine of ideas and information for art teachers and students, manual training and mechanical drawing instructors.

13 chapters of pictures, 1354 illustrations, 9" x 12", \$8.50.

**MONEY BACK GUARANTEE—
10 DAYS' FREE EXAMINATION**

Order today from

THE WORLD PUBLISHING COMPANY

2231 West 110th Street
Cleveland 2, Ohio

A challenging NEW text!



MEANINGFUL ART EDUCATION

By Dr. Mildred M. Landis, Prof. of Art and Education, Syracuse University. This successful teacher-administrator has written a detailed illustrated study of the philosophy behind elementary art education contrasts older methods of teaching with a dynamic new concept of MEANINGFUL child art.

SAVE by ordering NOW—Take advantage of pre-publication price \$3.95
10 DAYS' FREE EXAMINATION

● **ART AND CRAFTS IN OUR SCHOOLS**
By C. D. Galtsoff \$1.75

CHAS. A. BENNETT CO., Inc.
For 50 years the Manual Arts Press
1610 Duane Bldg., Peoria, Ill.



KNAUBER ART PUBLICATIONS

Knauber Art Ability Text and Manual . . . \$1.30
Knauber Art Vocabulary Text and Manual35
For grades 7 through college
Xmas Decorations: Color and cut-out book for children 1.00
Winter Decorations: Color and cut-out book . . .50
United Nations Children: 16 figures to color and cut-out .35

Order from **ALMA JORDAN KNAUBER**
6088 Warder Drive Cincinnati 24, Ohio

An Improved Cathedral Window

(Continued from page 57)

Outlines for each color were blocked in, great care being taken to allow at least $\frac{1}{2}$ to $\frac{3}{4}$ inch more to each piece in order to be sure no white would show at any opening. The girls were largely responsible for our lovely designs and they also applied the colors. By this time the cutting was finished on the framework of the window. A group of boys fell to work eagerly, coating it with white shellac to give it body. When it was dry they applied two coats of black tempera, working carefully to be sure that no surface was left uncoated where it might be seen.

As each strip of color was completed, we coated the reverse side with linseed oil. Any excess oil was absorbed by blotting well with cleansing tissue.

The paper was placed where it was exposed to air to dry quickly.

When the sheets of colors were all completed they were carefully fitted into place and attached to the reverse side of the fiberboard with strips of gummed tape and cellophane. Sufficient tape must be used to anchor the pieces tightly, for the oiled paper has a tendency to not stick. We allowed an unrolled margin on each edge which made fastening much easier.

Our janitor and the eighth grade homeroom teacher constructed a sturdy wooden frame to which the completed window was attached. Old and new parts were joined on this frame.

Everyone in the school enjoyed watching our progress and had almost as much pleasure from our window as we who really did the work.

The Story of Halloween

(Continued from page 42)

A more innocent kind of fun is the custom of wearing masks, ringing doorbells, and demanding, "Treat or Trick," when people usually preferred to treat and avoid possible tricks.

In cities and towns, children sometimes smear store windows and car windows with soap. In some communities the business men have developed a custom of having children paint Halloween pictures on the store windows, on the day before Halloween. The merchants furnish paint and brushes, and give prizes to children at different levels.

In Glenn Falls, New York, the stores, schools, social and civic groups all join in a huge parade. There are sometimes a hundred elaborate floats, bands, clowns, and all of the townspeople are in costume.

Kirkwood, Missouri, has developed its tradition of having windows painted by school children to an elaborate and far-reaching plan. It has become an event in the schools and in the city.

Evansville, Indiana, with its P.T.A. groups sponsoring the huge bonfires, and the Los Angeles dramatic events, are other instances of communities acting as a unit.

The fifth grade found that there was much to learn and illustrate about Halloween, from ancient times up to the present.

HAMMETT'S CATALOG

LISTS ITEMS YOU NEED FOR WORKING IN
ARTS and CRAFTS



Leads Bookbinding Pottery
Wood Leather Plastics
Weaving Basketry Books
Block Printing Metal Crafts
Instruction Aids are listed and illustrated. Complete tools and supplies for schools—home—shop crafts and art courses.

J. L. HAMMETT CO., 964 Main Street, Cambridge, Mass.
Please send me a free copy of your Catalog

Name _____
Address _____
My School is _____

(Continued from page 9-a)

Ceramics for All by J. A. Stewart. Barnes and Noble, Inc., New York, N. Y. 156 pages. Size, 5 by 8 inches. Price, \$2.00.

This compact handbook written primarily for beginners, explains in clear, concise language plus simple drawings and illustrations, how to make a wide variety of ceramics. There are ten chapters, each on a different phase of the subject; giving you the "what and how" of such essentials as, The Model, Casting, Finishing, The Glaze, The Kiln, etc., plus a Glossary of terms.

In this book the beginner will find the basis for a firm foundation in a creative and ever popular art craft.

Send \$2.00 for your copy of CERAMICS FOR ALL to Creative Hands Bookshop, 1010 Printers Building, Worcester 8, Mass.

TWO NEW BOOKS

CRAFTS FOR EVERYONE
by NEWKIRK AND ZUTTER

The authors carefully selected the 95 projects of interest to both boys and girls from seventh through tenth grade level. There are no full scale patterns; so pupils are encouraged to design their own projects as they gain in knowledge and experience. You will find projects in Wood, Metal, Leather, Plastics, Native Materials, Textiles and Paper.

218 pages, illustrated, cloth, jacketed, \$3.50

LEATHER TOOLING AND CARVING
by GRONEMAN

The author offers a new approach to an invigorating craft. In this book you will find (1) basic information about leather and tools, (2) detailed illustrated information on various processes and techniques used in leatherwork, (3) complete instruction on how to make forty projects.

128 pages, illustrated, Paper Bound \$2.00
Cloth Bound \$2.75

INTERNATIONAL TEXTBOOK COMPANY
DEPT. 611
SCRANTON 9, PENNSYLVANIA



Our advertisers will like to know
you saw their ads in **SCHOOL
ARTS**. Please tell them so when
answering an ad.

AT YOUR FINGERTIPS . . .
the answers to every question
your students may ask about

Careers in the ARTS FINE and APPLIED

By ELIZABETH MCCAUSLAND

Introductions by Henry R. Hope, Fine Arts Chairman, Indiana University, and Charles T. Coiner, Vice President-Art Director, N. W. Ayer & Son.

This well organized and well written guide will help the beginning artist learn where he can best apply his talents and satisfy his own needs and desires.

The author discusses the amount of education and training needed and where to get it, chances for success, range of pay, opportunities for women, prestige, history of the development of the field, effect of economic conditions, and outlook for the future.

WIDE AND VARIED FIELD

The book covers the many and varied branches of fine and applied arts . . . advertising, architecture, book publishing, cartooning, ceramics, costume design, display, furniture design, graphic arts, industrial design, jewelry making, landscape architecture, motion pictures, museum work, packaging, painting, printing, teaching art, textiles, theater crafts, and many more.

Elizabeth McCausland is well known as an art critic and historian, and as the author of many articles and books.

\$3.75 at your bookstore.
Or direct from the publisher.

THE JOHN DAY COMPANY
Sales Office: 2 West 45th St., New York 19, N. Y.



Grazing Horse by Keizan

FREE PRINT EXHIBIT

A rare collection of colorful Japanese Woodblock Prints now available to art educators and librarians. Landscapes, birds, and flower compositions. No sales obligation but generous commission allowed. Plan exhibition before Christmas holidays. Write for details.

The Robert Lee Gallery
Newtown, Conn.

Projects
FOR HANDICRAFTERS

CLEVELAND CRAFTS COMPANY
CLEVELAND 13, OHIO

Write For Free
Catalog of Handicraft Supplies

Now! DURON Flexible Modeling Tools

3 times stronger than old-fashioned,
stiff, wooden tools . . . in shapes
not obtainable in wood!

PICK up a new Duron Modeling Tool. Feel its strength . . . its flexibility . . . feel how its precise shape fits your hand. You will never again want to use stiff, crude wooden tools . . . tools as outmoded as a horse car. Complete set of 12 Duron Tools, covering every Modeling step, ALL for only \$2.65. At your dealer or order direct. If you want to see the newest and largest selection of Sculpture Tools and Materials in America, send for Free Catalog, 312.

Duron Tools
cost as little as
20 CENTS EACH

Write Dept. 4010
SCULPTURE HOUSE
304 West 42nd Street,
NEW YORK 18, N. Y.

Sculpture House

CHRISTMAS CARDS FOR HAND COLORING



Unusual designs by leading artists waiting for the magic touch of your brush. 25 attractive folders with envelopes, only \$1.00. Add to your income, and have fun doing it. Order early.

KNOWLES PUBLISHING CO., 7 Pierce Street, Marblehead, Mass.

FREE to Teachers: Catalog of Leathercraft Designs, Patterns.

Clear illustrations for practical, beautiful leather projects. Easy to follow for amateur and advanced craftsmen.

NATIONAL WESTERN SUPPLY CO.
1419 Larimer St., Dept. H., Denver 2, Colorado

Send free to

Address

School

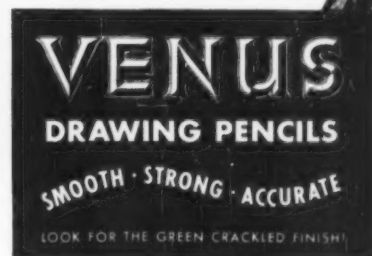


The artist's most faithful friend

Venus is not only a great work of art. It is also a famous symbol to artists all over the world—for one of their favorite and most valued working tools, the drawing pencil. Professional artists rely on Venus Drawing Pencils. They will help your students develop the habit of using the best tools to further their creative talents.

The world's finest, largest selling drawing pencil!

Venus Drawing Pencils are known and accepted the world over for their smoothness and strength—for their absolute accuracy and uniformity in 17 degrees. If you are not now using Venus see offers below.



SEND for handsomely illustrated 24-page brochure of instruction in pencil rendering; 25c.

PLAN now with your students for entering their work in the *Frank Schwaiger Art Awards*. Venus offers 48 Cash Awards for pencil drawing! Get portfolio of award-winning pencil drawings; 10c.

American Lead Pencil Co.
Hoboken, N. J.

American Lead Pencil Co.
Hoboken, New Jersey

Dept. SA1050

Enclosed is \$_____ for _____ copies of "Sketching with Venus Pencil" and _____ copies of Portfolio of Award-Winning Pencil Drawings. Please include my Venus Drawing Pencils.

Name

School

Street

City

State

AMACO
Pottery Supplies
and Equipment

KILNS • CLAYS • GLAZES • WHEELS

Write for Pottery Catalog

AMERICAN ART CLAY CO., Indianapolis, Ind.

America's Best Source of Supplies for
Vocational Education and Crafts Classes

Larson Leathercraft

COMPLETE STOCK
Everything from Beginners' Kits of
READY CUT projects, to supplies and
leathers for advanced hobbyists.

HIGHEST QUALITY
All materials, moderately priced tool
leathers, and skins, etc., top quality

PROMPT SHIPMENT
Our established policy is to ship or
deliver the same day we receive them.

Write today
for FREE
CATALOG

J. C. LARSON COMPANY
820 S. Tripp Ave., Dept. 206, Chicago 24, Ill.

SHELLCRAFT SUPPLIES

Free illustrated wholesale catalogue of
shell, metal and plastic parts used in creat-
ing costume jewelry, flowers and novelties.

Detailed Instructions and Designs
Dependable Quality, Prompt Service

FLORIDA SUPPLY HOUSE, INC.
BRADENTON, FLORIDA

SERAMO
ECONOMY AND
RESULTS

It bakes in an ordinary oven. The ease in
handling Seramo qualifies it for many
types of modeling. The endorsement of
use given it by art teachers, special craft
classes and studios is proof of its practical
value. Would you like a folder telling of
the Enamels and
Seramogaze, and
listing prices?

FAVOR, RUHL & CO., INC.
425 So. Wabash Ave.
Chicago 5, Ill.

NEW!
LEATHER and CRAFT SUPPLIES
FOR THE CLASSROOM...

The new addition... leather supplies, tools, patterns,
designs, leathers, projects... one of the West's largest
1 cent supplies store.

RUSSO
Nondiecraft Supplies
Dept. 90, 245 So. Spring Street
Los Angeles 12, California

YOURS NOW! SEND ONLY 10¢

The Egg and Easter

(Continued from page 70)

Today we boil eggs before coloring them but our ancestors used a fine needle to make a small opening at each end of the egg and blew out the contents for use in baking. The hollow egg was then decorated and became a permanent article of display. Another form of egg decorating was to immerse the egg in coloring and before the dye set, carefully carve the egg shell with a sharp pointed knife producing engraved designs such as dainty flowers, fragile butterflies, or comic faces. The Pennsylvania Dutch applied bits of hot beeswax in various designs to the shell before immersing it in color. When the wax was removed the pattern was revealed in all its beauty. Each egg was thus a distinct surprise.

With patience and ingenuity you can brighten your Easter morning by following these directions: Fresh, clean white eggs should be used. Boil them first and allow to cool. Melt a small pan of tallow to be used for decorating. Tallow resists dye and is the best medium for this ancient art. Tape the pointed end of a straight pin to a stirring rod. Dip the head of the pin into the melted wax and sketch (outline) your design or comic faces on the eggs. Next dip the egg in regular Easter egg dye, cooled enough so that it won't melt the tallow design. When the egg is removed the design will stand out as if it were embossed.

The egg can also be dipped into one color of dye first and after it has dried the tallow design etched over the first color. Next step is to dip the egg again into a different dye color. In this manner the design will take on the color of the first layer of dye while the egg itself has the second color. Rainbow effects can be created by dipping the egg into dye baths which have had a spoonful of olive oil or melted lard added to them first.

With inexpensive accessories and imagination the amateur can with ease produce highly decorative, personalized Easter eggs. Decals can be affixed to the egg and the recipient's name neatly printed with indelible pencil. In applying decals, dab the design with a cloth dampened in a water-vinegar solution. Crepe paper, glue, or crockery cement, water colors, bits of fabric, and ingenuity when combined make unique and amusing caricatures.

MAKE SURE YOU HAVE THIS CATALOG

before completing your project plans



New Projects
New Finishes
Practical
Useful

Every item in this catalog has been selected with the advice of hundreds of teachers. Each one fits into class or shop projects. If you have not received your FREE copy, a post card will bring it to you.

SuedeTex - Wrink-L-Text - Kristal-Text - Golden Touch
Liquid Plastic - Pedro and Pancho
Ming Tree - Others

DonJer Products Company
1115 Sterling Place • Brooklyn 13A, N. Y.

STONES

add interest and color to jewelry and metal-
crafts. Cabochons, faceted and rough (all
genuine) from agates to tourmalines and
mostly from 10 cents to \$1.50.

Also selected findings and supplies
including booklet free

SAM KRAMER
99 W 8th St. Dept. A New York, N. Y.

STUDENTS' TEACHERS' CRAFTSMEN!



Make Posters for Every Occasion!



What makes a Good Poster

Planning a Poster

Values in Poster Work

Suggestions on Color

Pointers on Lettering

Completing the Poster

How to Reproduce Your Own Poster

Organizing a Poster Club

Spatter Posters

Silk Screen Printing

Air Brush Work

Here's a "how-to-do-it" poster book created by John deLemos, Art Director, Latham Foundation, to meet your classroom needs for poster ideas and instructions that carry through to the successfully completed poster. You'll find outstanding examples of posters on a wide variety of subjects that will prove useful in your classroom. Send for several copies of this book that is every art teacher's first assistant in poster making.

Send only \$3.75 for your copy.

School Arts Magazine
1010 Printers Building, Worcester 8, Mass.

Send my copy of PLANNING AND PRODUCING POSTERS. Enclosed find \$3.75.

Name

Address

City

State

FREE

Specify
AMERICAN
for Quality
CRAFT SUPPLIES

WRITE FOR CATALOG

American Handicrafts CO., INC.

45-49 SO. HARRISON ST., EAST ORANGE, N. J.
• 12 EAST 41st STREET, NEW YORK 17, N. Y.

CERAMIC

Materials and Equipment

A new portable electric Potter's Wheel. Variable speed control by foot—Zero to 200 R.P.M. Send for descriptive circular and prices.

JACK D. WOLFE CO., INC.

62 Horatio St., N. Y. 14, N. Y. (WA 4-6019)



ETCHALL

MIRACLE ETCHING CREAM For Etching on Glass

Write for Dealer's Name
Distributed By L. D. Johnston
Columbia, Missouri

HANDICRAFT SUPPLIES for more than 70 School Crafts

Drop a card NOW for our big craft catalog listing supplies and materials for every school craft. Full of information and illustrations that will help you. Includes leather textile painting, beading, glass etching, shell crafts, clays, wood projects, art materials, sequin plastic ribbon, many others. Free to teachers.

LEISURECRAFTS

907 So. Hill St. Los Angeles 15, Calif.

DEPENDABLE CRAFT SUPPLIES

LEATHER CRAFT • PLASTICS • POTTERY CRAFT
BLOCK PRINTING • BELT CRAFT
TEXTILE COLORS • POWER TOOLS
WOOD BURNING • INSTRUCTION BOOKS

Write for Catalog

DWINNELL CRAFT SHOP

Dept SA950 • Elm Grove, Wheeling, W. Va.

talens
water
colors

are brilliant

A COMPLETE LINE OF

POTTERY SUPPLIES



KILNS—GLAZES—COLORS
MOLDS—CLAYS—EQUIPMENT
Ready prepared, low fired clays in dry or plastic form. Exceptional uniform quality. . . . Write Dept. CI for catalogue for a complete list of pottery supplies and prices. Include 25¢ for postage and handling.

POTTERY ARTS SUPPLY

DIVISION PEMCO CORPORATION
2554 Greenmount Avenue, Baltimore 18, Md



YOU can make
Craft PROJECTS

If you have not received our #17, 58-page Catalog, which has in it hundreds of Craft items of interest to you, your Crafts Department, we will be glad to send one to you.

CRAFT PROJECTS • INSTRUCTION BOOKS
PATTERNS • LACINGS • TOOLING LEATHERS

Put-Together projects for Young and Old.
The catalog will tell you the rest of the story.

OSBORN BROS. SUPPLY COMPANY

House of Leathercraft for 33 Years

223 West Jackson Boulevard

Chicago 6, Illinois

Write for
FREE CATALOG of
Shells and Supplies for Making
Shell Jewelry and Novelties
THE NAUTILUS

Dept. D

P. O. Box 1270

Sarasota, Florida

LEATHER - CRAFT Ready Cut PROJECTS



SEND 6¢ FOR CATALOG

ROBERT J. GOLKA CO. BROCKTON, MASS.

COLORS by Sargent

Oil and Water Colors • Modeling Clay • Silk Screen
Tempera • Finger Paint • Pastels • Chalk • Ink • Crayons

Write for Complete Catalog

ART CRAYON CO., INC.

American Artists' Color Works, Sargent Building
5601 First Ave. Brooklyn 20, N. Y.

SHELLCRAFT SUPPLIES

Earscrews Plastic Shapes
Pinbacks Shell-Art Kits
Cameos Plastic Jewelry Boxes

Free Illustrated Catalogue

SHELL ART NOVELTY CO., Cor. 5th and Moore Sts., Phila. 48, Pa.

A MUST FOR YOUR ART DEPARTMENT

ALABASTINE FINGER PAINTING SOLUTION



Simply mix it with your regular line of Alabastine Art colors (used for brush work) and you have a complete color range of easy working ECONOMIC Finger Paints.

✓ EASY FLOWING ✓ SMOOTH
✓ PLEASANT TO USE ✓ ECONOMICAL

— USE WITH —
ALABASTINE

DRY POWDER ART COLORS

Furnished in dry powder form you pay only for pure color. Mix with water as needed to give your pupils "loads" of paint at low cost.



AT YOUR SCHOOL SUPPLY DEALER ALABASTINE PAINT PRODUCTS

Division of
CHICAGO BRONZE & COLOR WORKS
2601-75 W. Grand Ave. Chicago 12, Ill.

There's Happy News In Crafts



The new O-P Craft

Handicraft Handbook

is full of clever design

suggestions. Colorful

illustrated Arts and

Crafts that create in-

terest and enthusiasm.

A multitude of ideas and

items all ready for designing-decorating in your

classroom. Tools or equipment not re-

quired. Excellent for gifts. Write for your

copy today.

Free in teachers . . . others 10¢

THE O-P CRAFT CO. INC. SANDUSKY, OHIO

LEATHER AND ALL CRAFT GOODS



NEW CATALOG!

A storehouse of ideas and directions for hobbycrafters; a buying guide for leathers, plastics, metals, all materials, kits, tools. Send 10¢ for your copy today!

STO-REX CRAFTS 145 Ninth Street
San Francisco 3, California

Artcraft Teaching Tools

Please send the titles listed below:

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed find \$ _____

Send bill—
will pay in 30 days ☐

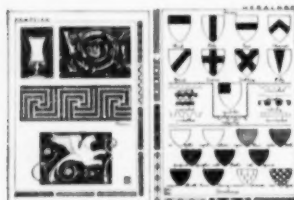
THE DAVIS PRESS, INC.

Publishers

1010 Printers Building, Worcester 8, Massachusetts



SIMPLIFIED MODERN DESIGN
Design work is fun with the 228 designs shown on these 18 sheets—2 in colors. Instruction plates give you help in using the motifs of flowers, birds, animals, ships, mountains and even the lowly insect. Original and clever.
Book No. 201 Price, **\$2.50**



HISTORIC DESIGN—ANCIENT AND CLASSIC
All the world famous design motifs from this glorious period—the Egyptian scarab, serpent and lotus plant, Greek and Roman columns, Assyrian, Coptic and Pompeian—a grand total of 138 designs and 112 borders. You'll enjoy it as you use it.
No. 161. 16 plates Price, **\$2.00**

HISTORIC DESIGN—MEDIEVAL
All the beauty of design that swept through the Middle Ages, Gothic, Byzantine, Italian, Celtic, Arabian periods in architecture, textiles, heraldry—146 design motifs and 112 borders give you new inspiration—successful results. 16 plates.
No. 162 Price, **\$2.00**



INDIAN ARTS—PUEBLO AND NAVAJO
27 plates of designs from the wonderful baskets, pottery, Kachina dolls, jewelry, belts, moccasins and blankets made by these famous Indian nations. Over 25 pictures of the Indians themselves. Outline designs to apply or adapt—the Zuni butterfly, Navajo geometric and Hopi bird motifs.
No. 157 Price, **\$2.00**



THE ART TEACHER

BY PEDRO DE LEMOS

Whether you are a beginner or fully experienced you find in these 384 pages, 348 of them full-page illustrations, all the essential help for: Drawing Objects, Trees, Landscapes, Drawing Birds, Animals, People, Torn and Cut Paper Work, Painting and Color, The Design Unit, Design Applied, Poster Work, Lettering, Booklet Making, Holiday Projects, Toys and Handicraft, Sewing, Weaving, Basketry, Home and Garden, Puppets and Stagecraft, Pictures and Art Study.

In addition to the above 16 chapters there are 96 extra pages, all in illustrated form giving you extra reference help on Bird in Art, Animals in Art, Trees in Art, Landscape in Art, Marine in Art, Human Figure, Perspective, Lettering, Posters, Design and Holiday Helps.

It's "like having 1000 hands working for you" with these 16 chapters and the extra 96 page section of illustrated help. A grand total of 384 pages; 32 pages in full color.

Sixth Printing now ready Price, **\$7.50**

CREATIVE ART CRAFTS SERIES

BOOK—1

Here are over 500 craft projects for TOYS, PAPER WORK, and RELIEF. And step-by-step illustration instructions to speed your work. Ideas for making portfolios, action toys, leatherwork, block printing, paper decorations, gesso work. One of the handiest books available for simple crafts.
88 pages—8 in color—size 9" x 12". Price, **\$4.75**

BOOK—2

These 3 big sections, CARDBOARD and WOOD CRAFT, CLOTH CRAFT, and METAL CRAFT give you hundreds of projects in illustrated form with suggested decorative designs. And you receive instructions, methods, and see the finished work right on the page. It's practical and helpful.
88 pages—8 in full color—size 9" x 12". Price, **\$4.75**

BOOK—3 . . . NEW BOOK IN THE SERIES

Solid packed pages of illustrations give you ideas and project material for WEAVING and TEXTILES, POTTERY and CEMENT CRAFT, and PUPPETRY and STAGE CRAFT. In addition, there are pages on novelty jewelry and sand table projects. A book of timely craft subjects that will save you valuable teaching time.
88 pages—8 in full color—size 9" x 12". Price, **\$4.75**



CARTOONING

PLUS GOOD DRAWING

Written and illustrated just for school work with all the familiar school scenes and characters. 23 progressive lessons from developing cartoon ideas to the tips on drawing them.

Price, **\$3.75**

PLANNING AND PRODUCING POSTERS

A handbook for junior and senior high work, gives instruction in the basic steps of poster work plus the 3 newer methods of spatter ink, silk screen and air-brush.

Price, **\$3.75**

ART METAL CRAFT INSTRUCTIONS

One of the most complete collections ever compiled of art metal work instruction, using 7 essential tools. Candle holders, paper knives, book supports, desk trays, bowls, toys and so on are given in working drawings. 17 plates—8 working drawing plates are double size.

Price, **\$2.50**




Every School Should Have



UNIVERSAL'S
New 1950 Supply Catalog
FREE TO TEACHERS
50 cents to others—rebated
on first order for \$2.00 or more

UNIVERSAL HANDICRAFTS SERVICE, Inc.
1267 Sixth Avenue, New York 19, N.Y.

IDEAS FOR CLASSWORK



BOOK ON ART CRAFT
How to decorate bent wood
etchings, glorified glass
plaques, mirror pictures, brass
and copper craft, etc.
Write to Dept. 59-50
Thayer & Chandler, 910 W. Van Buren St., Chicago 7, Ill.

INDEX TO ADVERTISERS

OCTOBER 1950

ART SCHOOLS—ART INSTRUCTION

Boston University	15-a
Chicago Academy of Fine Arts	15-a
J. Franklin School of Professional Arts	15-a
New England School of Art	15-a
Philadelphia Museum School of Art	15-a
Traphagen School of Fashion	15-a

ART, DRAWING AND PAINTING

Albairne Paint Products	13-a
American Crayon Company	Cover 4
American Lead Pencil Company	11-a
Art Crayon Co., Inc.	13-a
Binney & Smith Company	1-a
Bradley Company, Milton	9-a
CVH Laboratories Company	4-a
Devco & Reynolds Co.	8-a
Eagle Pencil Co.	5-a
Esteban Pen Co.	7-a
General Pencil Co.	3-a
Grunbacher, M.	4-a
Higgins Ink Co., Inc.	8-a
Hunt Pen Co., C. Howard	2-a, 6-a
Knowles Publishing Co.	11-a
Talens & Son, Inc.	9-a, 13-a, 15-a
Weber Co., F.	7-a
Weber Castello Co.	4-a
Winnor & Newton, Inc.	3-a

BOOKS AND FILMS

Chas. A. Bennett Co.	10-a
The John Day Co.	11-a
International Textbook Co.	10-a
Alma Jordan Knauber	10-a
Thayer & Chandler	15-a
World Publishing Co.	10-a

CERAMICS, KILNS, POTTERY

American Art Clay Co.	4-a, 12-a
B. F. Drakefeld & Co., Inc.	4-a
Griffith Pottery House, Inc.	9-a
Harrop Ceramic Service Co.	6-a
Pottery Arts Supply Co.	13-a
The Plastercraft Co.	9-a
Rogers Electric Kilns	9-a
Wolfe, Co., Jack D.	13-a

HANDICRAFT MATERIALS

American Handicrafts Co., Inc.	13-a
Boyle Midway, Inc.	8-a
Cleveland Crafts	11-a
Donner Products Co.	12-a
Dwinnell Craft Shop	13-a
Favor, Ruhl & Co., Inc.	12-a
Florida Supply House, Inc.	12-a
Golka, Robert J.	13-a
Hammett Co., J. L.	10-a
Johnston, L. D.	13-a
Kramer, Sam	12-a
Leisurecrafts	13-a
Metal Goods Supply Co.	6-a
Metal Goods Corp.	2-a
The Nautilus	13-a
O.P. Craft Co., Inc.	13-a
Puppeteers of America	9-a
Sculpture House	11-a
Shell Art Novelty Co.	13-a
Universal Handicrafts Service, Inc.	15-a

LEATHER, TOOLS AND SUPPLIES

Connolly, J. J.	6-a
Crown Leather Co.	9-a
Larson, Co., J. C.	12-a
National Western Supply Co.	11-a
Osborn Bros.	12-a
Russo Handicrafts Supplies	12-a
Sto-Rex Crafts	13-a

PICTURES AND PRINTS

Perry Pictures	9-a
Robert Lee Gallery	11-a



Happy Holiday

Helle There!

The Santa Fe Railway is waiting to take you on an Autumn vacation to the Grand Canyon, where the crisp air of a brand-new season brightens the hues that Nature has splashed with such a lavish hand. The folder titled "The Grand Canyon National Park" presents a pictorial invitation to visit such spots as Phantom Ranch, nestled in the bottom of the Canyon, Yavapai Observation Station, Bright Angel Trail, each presenting a stirring panorama of this sculptured masterpiece of Nature. For illustrated information that will help you to plan your trip to the Southwest, send 3 cents for the Santa Fe booklets titled. ARIZONA, INDIAN COUNTRY OF THE SOUTHWEST, GRAND CANYON NATIONAL PARK, and LAND OF THE PUEBLOS. Address requests to Happy Holiday, 1010 Printers Bldg., Worcester 8, Mass.

If you yearn for a touch of the exotic tropics, then make your plans for a visit to CUBA, LAND OF FASCINATION. The Cuban Tourist Commission suggests that you "live your vacation dreams"—and follows this challenge with a folder of illustrations in the realistic colors of Kodachrome, showing sun-warmed sands with turquoise water beyond, tropical flowers and stately groves of royal palms, the timeless greeting of Morro Castle in a setting of azure sea—all so realistic that we can almost hear the muted clicking of castanets in this atmosphere of Latin charm. Send 3 cents for the descriptive and illustrated folder CUBA, LAND OF FASCINATION to Happy Holiday, 1010 Printers Bldg., Worcester 8, Mass.

The Egyptian State Tourist Department offers for your enjoyment and as guidebook for your future trip, a 48-page publication titled SEEING CAIRO, with many descriptions of the points of interest, as well as detailed instructions for reaching these, including diagrams of mosques, pyramids, and The Sphinx, full-page photographs of the Nile, modern hotels, ancient buildings, Oriental gardens bordered by palms, and other wonders near this meeting place of the ancient and modern world. Text-like in completeness and as interesting as a storybook in vivid descriptions, particularly the sights and sounds of the Old Quarter, this publication is a valuable addition to collections of literature for trips-to-come as well as a source of detailed information about the architecture and art of Egypt. Send 3 cents for your copy of SEEING CAIRO to Happy Holiday, 1010 Printers Bldg., Worcester 8, Mass.

I'll see you in November with more travel plans.
Happy Holiday

NEW ENGLAND SCHOOL OF ART

WORKSHOP ART COURSE
Write for 1950 Two-Color Folder Entitled
"SUCCESS IN LIFE THROUGH ART"

30 top-flight artists whose work appears in national publications leave their studios part of each day to teach you to become a professional artist. Art for Television—Advertising Design—Cartooning—Interior Decoration—Industrial Design—Fashion and Book Illustration—Fashion Design—Drafting—Construction. Co-ed. 28th Year. Ask for Catalog SA-50.

Address—**BERTRAM C. HARGRAVES**, President
674 Commonwealth Ave. Boston, Massachusetts

CHICAGO ACADEMY OF FINE ARTS
Founded 1902

DIRECT PROJECT TRAINING
Day, Evening, Saturday and Sunday Classes.
Commercial Art • Illustration
Cartooning • Drawing • Painting
Dress Design • Fashion Illustration
Interior Decoration • Art Essentials
Write for free Catalog
18 S. MICHIGAN AVE., CHICAGO 3, ILL.

THE TRAPHAGEN SCHOOL OF FASHION . . . FOR RESULTS
Intensive Fall & Winter Courses.
Celebrated Graduates. Top honors for 26 years.
Professional methods for beginners or advanced students. Fashion Drawing, Sketching, Life, Design, Styling, Fabric Analysis, Fashion Writing, Interior Decor., Window Display, Draping, Patternmaking, Grading, Drafting, Dressmaking, Remodeling, Glovemaking, Millinery. Teacher Training. Approved by Regents. Day and Eve. Traphagen Training Pays Lifetime Dividends. Send for Greater 9 TRAPHAGEN, 1680 Broadway (52d St.), New York 19

GET A DEGREE IN ART
BOSTON UNIVERSITY College of Practical Arts and Letters (Women). Courses leading to B.S., A.A., A. degrees. 2-4 yr. progress to high school and/or college graduates. Major in Commercial Art, Fashion, Art Teacher Training, Illustration, Interior Decoration, Applied Design. Individual attention. Academic courses included. Catalogue. Write . . .
D. OLIVER Director of Admissions
705 Commonwealth Ave. Boston 15, Mass.

advertising design, fashion illustration, interior architecture and design mid-term registration telephone ELdorado 5-0808

jamesine franklin school of professional arts, inc.
est. 1937
dept. I, 460 park avenue, new york 22, n.y.

PHILA. MUSEUM SCHOOL OF ART
Degree and Diploma courses in Advertising, Illus., Int. decoration, layout design. Teacher education. Costume design, Fashion Illus., Stagecraft, Jewelry & Silversmithing, Pattern design, Ceramics, Crafts, Day, eve. Catalog.
Broad & Pine Sts., Phila. 2, Pa.

talens water colors
are dependable

\$1.50 EACH Art and Crafts

PORTFOLIOS • PACKETS

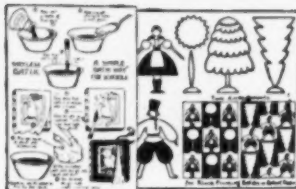


LEATHERCRAFT

16 plates of instruction for putting designs on leather, making leather articles and 8 large pattern work sheets for making coin-purses, leather mats, book supports.

No. 116

Price, \$1.50

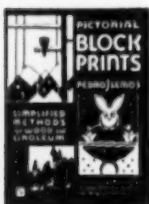


TEXTILE DECORATING

16 plates of instruction for putting designs on textiles with crayon, batik, stencils, block prints, tied and dyed. Includes 8 work sheets of patterns and designs.

No. 119

Price, \$1.50



PICTORIAL BLOCK PRINTING

16 plates, 7 instruction plates and 11 plates showing 38 designs for block printing. Shows both types of prints—black on white and white on black.

No. 109

Price, \$1.50



LETTERING

15 alphabets—many in the modern style with instruction plates for monograms, illuminated letters and the construction of letters—total of 16 plates.

No. 120

Price, \$1.50



MODERN LETTERING

Just what you need for commercial art classes in Junior and Senior High Schools, Trade and Vocational Schools. Designed with a ruler, T-square, compass and triangle, these 16 plates show 12 modern alphabets, monograms, book titles, and letter construction.

No. 127

Price, \$1.50

MEXICO ARTS AND CRAFTS

16 plates which are equal to a trip to Mexico. You see the people who do the craft work and examples of the bowls, dishes, blankets, belts, bags, vases, and baskets that they make. In addition, you get an assortment of the famous Aztec bird and plant designs.

No. 118



Price, \$1.50



HAPPY ART PROJECTS

4 large sheets, each 24 by 36 inches, giving you a grand collection of murals, cut-outs and simple posters for Thanksgiving, Christmas, Washington and Lincoln Birthdays, Easter, also Holland and Circus scenes. 8 murals in all, size 9 by 24 inches of Pilgrims' Thanksgiving, The Three Wise Men, Santa Claus, Washington at Valley Forge, History of Transportation, Circus Parade, etc. Excellent for integration and correlation with American History.

No. 103

Price, \$1.50



AMERICAN COSTUME 1620-1860

12 plates showing 18 men's and women's costumes from the Puritan Period through 1860 plus a study of 6 women's headaddresses for the same periods. 7 by 10 inches.

No. 124

Price, \$1.50

RENAISSANCE AND

ELIZABETHAN

The Shakespearean era costumes from England, Italy, France, Holland and Spain. 14 Costumes plus Hamlet, Lady Macbeth, Romeo and Juliet and 6 choice women's headaddresses.

7 by 10 inches.

No. 125

Price, \$1.50

THE AGE OF CHIVALRY

Here are the knights of old, King Arthur, Robin Hood, Joan of Arc and other elaborate costumes of this gorgeous period of personal adornment.

7 by 10 inches.

No. 123

Price, \$1.50

THE ORIENT

The mystery of the East translated into costumes of Arabia, India, China and Judea including Assyrian King, The Three Wise Men and the Oriental Headresses.

7 by 10 inches.

No. 122

Price, \$1.50

EGYPT, GREECE AND ROME

The symbolic costumes of Egyptian Pharaohs, Greek Warriors and Roman rulers plus headaddresses and footwear—equal to a page from ancient history recorded in costumes.

7 by 10 inches.

No. 121

Price, \$1.50



HISTORY OF COSTUME DESIGN

24 plates give you 48 costumes from Egyptian, Greek, Roman, up through Renaissance and Victorian Periods. Costumes are drawn in outline to permit water coloring to taste. A history which repeats itself in today's costumes.

No. 102

Price, \$1.50

Please send me the titles checked below, \$1.50 each

102	118	123
103	119	124
109	120	125
116	121	127
	122	

NAME _____

ADDRESS _____

CITY _____ STATE _____

THE DAVIS PRESS, INC., Publishers





1010 Printer Building, Worcester 8, Massachusetts

Enclosed find \$ _____

Send bill—
will pay in 30 days ☐

Make a wish, pal!



-  Wish your drawing pencil were true to grade?
-  Wish it would stand up under heavy pressure?
-  Wish it were smooth as smooth can be?
-  Wish you could depend on perfect reproduction?



**Wish you
had a sample?**

Ernest Eagle will be glad to send you a Turquoise absolutely free, in any grade you want. When you write, please mention this publication and your regular dealer.

© 1955 E. P. C. INC.

Try an **EAGLE** "CHEMI-SEALED"

(SUPER BONDED)

TURQUOISE

and make your wish come true!

EAGLE PENCIL COMPANY, 703 E. 13th ST., NEW YORK 9, N. Y.

EAGLE PENCIL COMPANY OF CANADA, LTD., TORONTO

They Belong.....

**ON YOUR
SCHOOL ART PALETTE**



PRANG

TEXTILE COLORS DEK-ALL COLORS

REG. U. S. PAT. OFF.

**Paint With Them!
Stencil With Them!
COMBINE THEM!**

IT'S love at first sight when students are introduced to these twin color mediums. It's fun and fascination . . . an entirely new way to stimulate creative thinking and teach color harmony.

Why not begin a NEW art project soon?

**Pottery and
textiles to match
useful—decorative
and the color is durable**



the **A** **AMERICAN CRAYON** company
new york sandusky, ohio